

# SQUARE DANCE

TEN BIG  
EVENTS  
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DECEMBER, 1982  
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More than 18,000 take part in "The Largest Square Dance" — Seattle, Washington.  
official magazine of The *Sns in Order* AMERICAN SQUARE DANCE SOCIETY





December, 1982

**C**AN YOU REMEMBER a single event in your square dancing lifetime that stands out above all others? Probably you can. Or, it may be that there are several occasions that were so significant, so unusual, that they receive a high rating in your personal diary.

Over the years, we've asked many dancers what they most remember and more than one individual has pinpointed a time in beginner's class when the "lights" suddenly came on, when the calls began to make sense, when the right hand went up at the proper time and the body turned left when it was supposed to. It was at this point that everything fell into place and the true joy of being a square dancer hit home.

On the other hand, your big moment may have come the first time you danced to a caller other than your teacher. This was when you discovered you had learned an *international*

*language* and that you could dance virtually anywhere and to any one of thousands of callers scattered around the world. *This* may have been your big moment.

Then there was the time you were invited to join a club. You're not about to forget that. And chances are you'll always remember your first experience in visiting a club across town or in another state or the thrill of going to your first festival and dancing to callers whose reputations had preceded them and with many new friends.

Over the years your big experiences may have included your first square dance vacation institute, cruise or tour outside the country with other square dancers and possibly a visit to a National Square Dance Convention. Somewhere in all of this may be one particular memory that stands out above any of the others.

At the end of a busy year — as we look back at all that has happened during the past 12 months, we tend to get a bit nostalgic. We started thinking about significant events in the contemporary history of this activity — and how many there are!

We started making a list. Some of the important, personal memories were just that, events we connected with our own group of friends and our own club, so we compiled a list of ten events that have played an important role in shaping square dancing as we know it

# SQUARE DANCING

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today. Perhaps your list would differ. You'll find our results starting on page 9.

### *The Old Cross Trail Thru Gambit*

APPARENTLY THERE is still considerable discussion going on relative to how to do or how not to do a cross trail thru. One school of thought says that two facing couples pass thru and then the right hand dancer crosses in an arc to the left in front of the partner while the left hand dancer passes to the right behind the partner. In the process they do a left shoulder pass and the ending position is dependent upon the next call.

Those who question this definition say, "Yes, but how can you do a U turn back from this set up?" They have as a definition two facing couples pass thru and do a half sashay.

Those who hold to the first definition say that the latter interpretation defeats the flowing motion set up by the arcing dancers and originally intended by the movement's creator, Pat Paterson, Santa Fe, New Mexico. "If you want facing couples to pass thru and half sashay you have a dandy call for it. It goes 'Pass thru and half sashay.' Why lose a flowing pattern for one that tends to be static when you don't have to?"

And so it goes. Recently in *Take a Good Look* (SQUARE DANCING, September, 1982) Joe and Barbara discussed cross trail thru as they had learned it from the Callerlab definition. Since that time the mail and the phone calls have reminded us that there is still some confusion over the call.

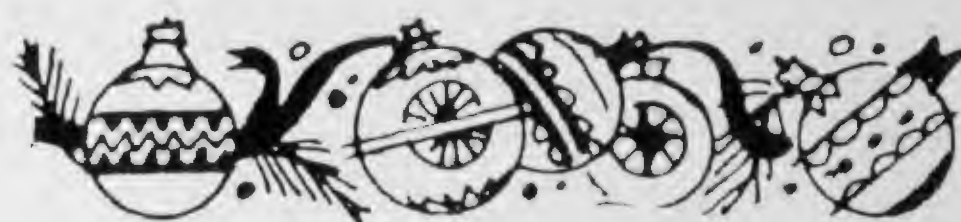
### *From All Of Us, To All Of You*

ONCE AGAIN in this December issue, we've used the folios at the bottom of the pages to extend the personal season's greetings of those who have worked with us on regular assignments and special projects over the past year to all of you, our readers and members of The Sets in Order American Square Dance Society.

Christmas has always been an important time to us and when we became a part of square dancing, it brought a new meaning to our square dance family. Rip 'N Snort, our "home club" for almost as long as we can remember, will be having its annual Christmas

party on December 14th. We'll dance for a while, as we always do, then sit around with our usual Christmas potluck of good things to eat. Then we'll sing the old carols accompanied by Margaret at the organ. We traditionally end with Silent Night. All the lights are out in the Sets in Order Hall, each club member holding a lighted candle.

We hope, wherever you are, that you, your family and friends will have a most joyous and meaningful holiday season.



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# Style Lab

## THE ISLAND CHAIN

**Y**OU'LL SEE A RESEMBLANCE in this movement to the teacup chain and several other routines which have a smooth-flowing pattern

and which occasionally crop up in a singing call or a bit of patter. The Island Chain has been with us a good number of years. It fits the 32 beat pattern of the grand square and is as pleasing to the spectator as it is to the dancers.

Tracing the pattern, let's start with a square (1) and do a preliminary movement such as a lady's chain over and back or a do paso which ends with a courtesy turn (2). This sets up the flow for the Island Chain.

Those ladies in the head position will be doing one 16 count pattern as the side ladies are doing another. The head ladies will move into the center and take right hands as the side ladies will move to their right along the outside of the square, giving the right forearm to a







head man (3). As the side ladies are turning with the head men, the head ladies are turning by the right in the center once and a half (4). Having finished their right arm turns with the head men, the side ladies return to their partners, as the head ladies, having finished their turn and a half in the center, move out to the head position across from their original starting places (5). At this point the side ladies with their original partner and the head ladies with their opposite, all do a courtesy turn (6).

That will mark the end of 16 beats. To continue the pattern, the side ladies move into the center as the head ladies move to the right (7) and the action continues with the side ladies turning once and a half in the center (8)



while the men at the side positions turn with the right forearm, the ladies coming from the head positions.

At the end of 32 counts, all ladies will be with their original opposites. The square may be resolved by repeating these 32 counts until everyone is home, or by having four ladies grand chain across to their original partner.

Movements of this type allow sufficient opportunity for skirtwork. All dancers should remember that arm turns are equal-action movements around the hub or joined arms of the two dancers involved and, when the head men or the side men are to receive a lady from the center of the square, they turn slightly left face to receive the lady and courtesy turn.





# Let's talk

# SOLUTIONS

## not problems

**W**E CAN'T HELP but be enthusiastic over the prospects of a program suggested by Callerlab that would encourage new dancers to remain at the Mainstream plateau for a full year after completing 41 classroom lessons. The reason for our enthusiasm is the fact that we are looking at a potential year of dancing without anything new being added, a time when the dancers can "turn off their brains," as it were, *and just dance!* In the process, they become more proficient dancers.

Let's put the lid on an old wives' tale that square dancing would lose all of its attractiveness were it not for a continual flood of new material. Hogwash! Variety and challenge do not depend only upon new language. Successful programs existed when dancers were exposed to fewer than 15 lessons and during that time had no more than 50 basics to conquer. The reason? Variety!

Variety comes in different shapes and sizes. With a limited number of basics, there are an unlimited number of possibilities for interesting patterns. A great number of the new singing calls stay with just the Mainstream basics. Patter calls can still be challenging, using a great variety of patterns but only a Mainstream vocabulary.

Today, we have much going for us that we didn't have 10 or 15 years ago. We have many, many knowledgeable, talented callers. We have an agreed-upon, proven list of Mainstream basics — 68 movements in family groupings that afford an unlimited variety of possibilities for the imaginative caller. It would seem that we find ourselves, in the final

months of 1982, in the best position ever to develop a Mainstream program that is truly a *popular* program for square dancers.

"But dancers depend upon a constant flow of new material — they wouldn't be happy without it. The thing that keeps them in beginners classes is the constant realization that they'll always be getting something new." Again, hogwash! One of the great paradoxes (with square dancing today) is we promise our non-square dancing friends a great fun activity and then, just as they feel they have learned all there is to know about square dancing, we yank the carrot away and say, here is more you must learn. 41 weeks of lessons in order to learn the basics that make up Mainstream may seem like a long time, but if this is what we have accepted as the "popular dance" then 41 weeks is not too long. It's not too long if we can now let the dancers enjoy what they have learned.

"We have tried this. With clubs in the area dancing at plateaus beyond Mainstream, 15, 20 or 25 squares show up while Mainstream dances have been lucky to pull 5 or 6 squares and they simply have not worked. We have trouble paying the hall rent, let alone the caller."

If we are in a peer level situation where everyone feels that learning a lot of movements is a sign of excellence and anyone who dances fewer basics is simply not an experienced dancer, then the emphasis needs to be changed.

In most sports the newcomers are introduced to all of the rules quickly whether the



game is tennis, golf, archery or soccer. Once they know these rules the next step is to improve their skills at playing the game, to cut down on waste motion and to become more accomplished in doing what they are doing well. New rules aren't continually added. The tennis court isn't enlarged nor is an extra base added to the ball diamond.

With square dancing it should be the same. The pleasure of dancing should increase in direct proportion to the dancer's ability to move to the music, to do each basic smoothly, effortlessly and considerately. Learning new movements is not a sign of progress unless dancers have reached a point where they can dance correctly every basic they have been taught to that point.

Callers, if they are farsighted, will recognize that creating competent dancers who can master the foundation basics, stand a good chance of surviving attrition and will form the basis of a strong, ongoing Basic and Mainstream program.

### **The Florida Caper**

A number of callers in the Miami, Florida, area have gathered together to work on a program that has all the earmarks of being successful. Instead of one caller branching out on his own, a number of callers in the area decided to cooperate in a rather risky venture. All started new classes at the same time, restricting the material to just the 48 movements in the Basic program. They designed the classes to go the 29 weeks, as suggested by Callerlab for the Basic plateau. Then, without exception, the callers involved in the project moved these same people into a Basic program that will last a full year. In this way, the six or more callers will be conducting dances using no basics beyond the first 48.

It's still too early for the results to be in but the fact that callers within a given area have cooperated and that leaders, such as Jack Lasry, are a part of the program has made this appealing to the dancers. If it can work successfully in this part of the country, it would certainly stand a chance of proving successful in others.

### **And Then There's The Time Element**

There's also the problem of a long learning period in the case of those signing up for a 41 week Mainstream beginner's course. Perhaps you've heard this complaint: "I can under-

stand the need for 41 lessons but committing ourselves for the better part of a year to simply learn the basics, so we can enjoy the activity later on, is just asking too much." A group in Northern California is experimenting with a program that may hold an answer.

### **A Different Concept**

Taking their cue from adult education classes, they have acquired a hall for three nights each week. Starting October 1st, the 2½ hour sessions are conducted from 7:30 to 10:00 pm each Monday, Wednesday and Friday. Increasing the frequency of the meetings in this way the retention of the dancers and the continuity of the classes is better assured, less time needs to be taken at the start of the class for review and consequently the efficiency of the class is improved. Essentially this means that the 41 lessons suggested by Callerlab for Mainstream are boiled into 14 weeks and the class that started on the first Friday in October will wind up on or about Wednesday, January 19, 1983, taking time out for the holidays. Although the total number of lessons and actual in-class hours spent might be identical with the once-a-week groups, finishing in 3½ months may appeal to some of those who might turn their backs on a weekly series that started in October and continued into the following summer.

A workable Mainstream will in no way hinder current programs in the Advanced, Plus and Challenge categories. These plateaus depend upon dancers first getting a strong foundation. It will simply mean that those who are encouraged to go on will be more proficient dancers and there will be more of them. It also means that Mainstream will be a destination point rather than a temporary oasis. It just might be that callers would enjoy full halls.

What might work with some, might not work with others. For that reason we'll be following with interest both of these ventures. At the same time we'll be interested in other ideas and experiments that realistically solve the problems of time. However, at the risk of being a bit redundant, why should classtime be anything but a joyful, friendly experience — an experience that doesn't have to be dull, a time in one's life when the fun of discovering square dancing can be memorable and uncomplicated?



# fashion feature



One way to catch attention is to wear red. Add to that a pretty face, a welcome smile, an attractive dress and you have a winner. Jan Hawkins teams up red and white cotton-polyester fabric in solid colors and a print. The nine-gored skirt is gathered and caught up at 5" scallops around the hemline. The dress has an inset midriff. The boat neck and raglan sleeves are trimmed with a tiny, red piping.



**N**OW THAT THE GOVERNMENT of the United States has recognized square dancing as its official folk dance, it's an opportune time to reflect on some of the big events that over the years have left an indelible mark on the growth of this activity.

To select ten of the most significant events is not easy. Square dancing is essentially an intimate pursuit built around the community, the class and the club. Many dancers stay within the limits of these confines and find just what they're looking for in the way of a friendly recreation. Many square dancers have never danced anywhere other than their home area. Some have never been to a festival or a convention, never attended a square dance vacation institute or taken part in a square dance cruise or tour. Instead, they have found all they're looking for within their own circle of square dance friends, caller and club. However, we shouldn't overlook the fact that certain events throughout the years have helped shape the activity and, on a broad scale brought it to the attention of those

who were not square dancers.

At one time festivals were rare occurrences, whereas today square dance date books are filled with listings of national and international events. Thirty years ago, there was only a sprinkling of square dance vacation institutes, today there are dozens, perhaps hundreds. In 1947, we knew of the existence of only one square dance caller's school. Today it takes several pages in an issue of SQUARE DANCING Magazine to list them all. Attendance figures for the early Nationals are like drops in a bucket when compared to the more than 20,000 dancers who now attend these contemporary yearly gatherings.

### How Do You Compare?

In compiling our list we have attempted to include the unusual, historical and influential happenings of the past. The ten events, in our opinion, are among the most significant. Look over our choices and see how your list compares. If we've left off one of your favorite happenings, we apologize, but to us, these were epic makers.

# 10 Big Events That Have Helped to Shape the Future of Square Dancing

Cover: Colorful maze of dancers, over 18,000 strong, danced together to set a Guinness Record in Memorial Stadium at Seattle Center. Photo by John Luke, courtesy of Seattle Center.



Square Dancing Recognized Officially as the Folk Dance of America, Washington, D.C., June 1, 1982. On a trial basis, until December 31, 1983, the USA has its official folk dance. The efforts to reach this point took the combined energies of thousands of dancers from all parts of the country. The results can have an influence on the cultural and educational lives of our citizens. Now that the activity has attained this stature, it will need to prove its worthiness before the end of the coming year if it is to enjoy this recognition on a permanent basis.

The World's Largest Square Dance, Seattle, Washington, June 27, 1981, (see cover). More than 18,000 costumed dancers, moving to one caller at one time, set a record that may never be equalled. This accomplishment was a part of the 30th Annual Square Dance Convention held at the Seattle Center. When one newspaper reporter saw thousands of dancers lined up outside the playing field, waiting their turn to take part in the hour-long march to get into position on the field ready to dance, he wrote, "It's unbelievable!" However, perhaps he didn't know that



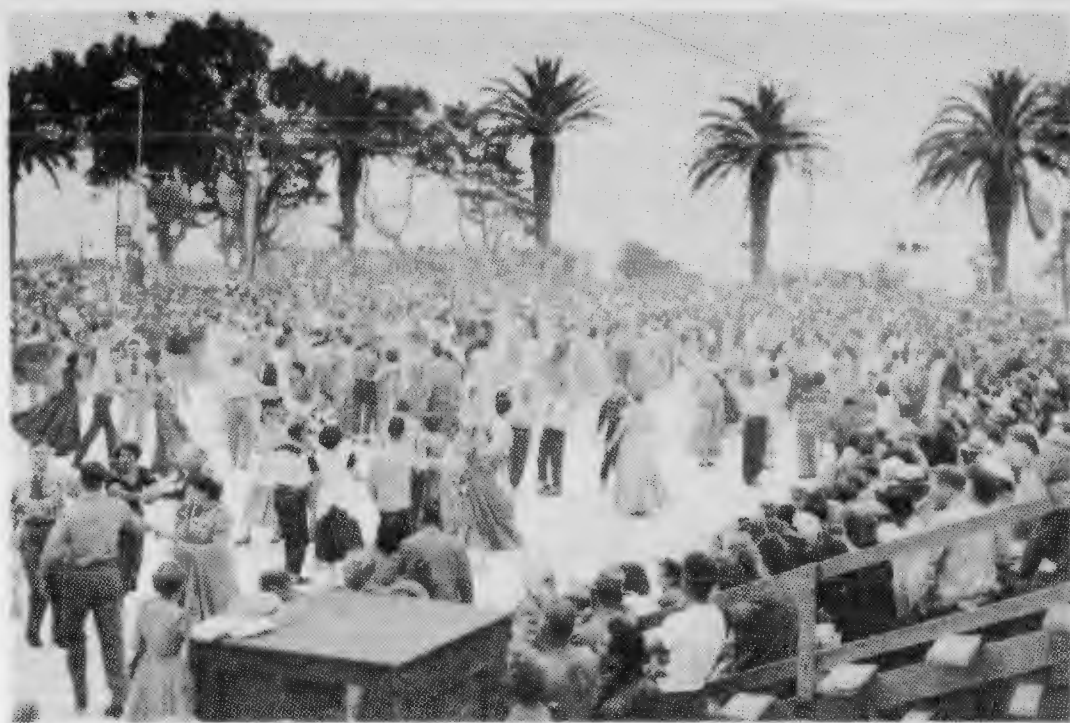
when square dancers band together for a common cause, they have a way of changing the unbelievable to fact!



Square dancers hook elbows in depiction of Dance USA.

**Square Dancing Gets Commemorative Stamp, April 26, 1978.** Following more than 10 years of campaigning by square dancers everywhere, and with tens of thousands of signatures on petitions filed with the Postmaster General in Washington, D.C., square dancing was honored with a stamp all its own. A part of a special American Dance series, square dancing was pinpointed as the Folk Dance of America and was honored at a special first-day-of-issue ceremony in Lincoln Center, New York. Needless to say, millions of Americans and those receiving US mail in countries overseas became aware of the traditional impact of the activity through this long-awaited event.

**The Diamond Jubilee, Santa Monica, California July 13, 1950,** the first truly gigantic dance attracting 15,200 dancers and more than 35,000 spectators (count by Santa Moni-



ca's city engineers). Coming two years prior to the first National Square Dance Convention, this four-hour, outdoor extravaganza drew dancers from more than 20 states. Thirty callers shared the program while two square dance bands furnished the music. MC duties were shared by the guest of honor, Lloyd "Pappy" Shaw, and Earl Warren, then Governor of California (later Chief Justice of the U.S. Supreme Court). Numerous film celebrities were in attendance. The combination of all these elements attracted world-wide news coverage and set records that were not to be broken for 30 years. The influence on the baby square dance activity was truly significant.

**The Heritage of Lloyd Shaw** — from the late 1930's into the 1950's, no single individual has done more to awaken a nation to the beauty of its traditional dance and to its contemporary possibilities. Shaw's Cheyenne Mountain Dancers from Colorado Springs,



Above: Palms along Ocean Ave. in Santa Monica provide a perfect early evening setting as crowds filled the bleachers to watch square dancers celebrate the Diamond Jubilee. The era is easily identifiable by the long, pioneer style dresses.

Left: Admiration and gaiety show on the youthful faces of Cheyenne Mountain School dancers as they surround their leader, Dr. Lloyd "Pappy" Shaw.



Colorado, toured North America from one coast to the other in the years following the publication of his first book, *Cowboy Dances*, in 1939. After the war, the intense interest in square dancing prompted "Pappy" (as he was fondly known by his students of all ages) to conduct leadership courses for callers and teachers at his school in the shadow of Cheyenne Mountain. Caller/leaders came to learn and, in turn, to teach others the intricacies of calling and the philosophies necessary to keep this activity on an even keel. From these beginnings sprouted the phenomena of today's square dance activity. Together with his wife, Dorothy, "Pappy" built a firm foundation and we owe them much.



**Americans Square Dancing at the USA Pavilion at the Brussels World's Fair, July, 1958,** with the 2nd, 3rd and 4th officially designated as US days. It wasn't the numbers of dancers that attracted the huge crowds, many of them wedged in tightly on the balcony of the nearby Russian Pavilion. It was the friendly, exuberant spirit and smiles of the dancers, the colorful costumes and the symmetry of the dancing that said more than words could what America is all about. This was not the hillbilly dancing some foreigners remembered from old movies. It was the folk dance of the USA and Canada which these volunteers from members of the armed forces, stationed overseas, brought to this event as part of America's contribution to the Fair.

**A Future Queen Square Dances** and makes headlines around the world during the early fifties. The place was Ottawa, the Capital

Above right:  
The Queen of England, then Princess Elizabeth, square dances at a royal party held in her honor during an official visit to Ottawa, Canada.

Left:  
Audience participation brings dainty Asian into a square outside of the American Pavilion at the Brussels World Fair.



of Canada. The soon-to-be Queen of England and her consort, Prince Phillip, were on a visit to North America. A square dance was included on the schedule. Nobody remembers a great deal about the dance but everybody remembers that the Princess enjoyed herself immensely. And, when royalty dances, it's news! Millions of people around the globe read the story and saw the photograph which caused an upsurge of interest in square dancing, particularly in Britain.

**The Formation of Callerlab, February, 1971, Pacific Grove, California.** Up until the time of the formation of this International Association of Square Dance Callers, caller/



Hall of Famers launch Callerlab. Pictured from left clockwise: Ed Gilmore, Bob Osgood, Lee Helsel, Arnie Kronenberger, Bruce Johnson, Joe Lewis, Bob Van Antwerp, Dave Taylor, Marshall Flippo, Bob Page and (not shown) Frank Lane.



teachers had virtually no broad means of communication. There was no true agreement on lists of basics, on definitions, styling or timing. There was no universal agreement as to levels of dancing, neither was there a code of ethics. Except for existing local callers' groups, there were no means to interchange ideas other than on a local scale. It took a gathering of the members of the Square Dance Hall of Fame, in a special series of meetings, to come up with ideas for an organization to solve many of these problems. The formation of Callerlab was gradual. It had its first convention in St. Louis, April, 8, 9, 10, 1974, with 200 attending. Today, 12 years after its beginning Callerlab is a respected and highly regarded professional organization. It is not a union, neither is it a fraternity, but it does provide callers from all parts of the world the opportunity to get together, communicate and work for the betterment of square dancing for everyone.

**America's 200th Birthday Party Features American Square Dancing, July 4, 1976.** In the Northeastern States costumed "soldiers" were refighting the battles of the Revolutionary War. Proud ships were moving under their own sail down the Hudson River and each part of the country was doing something to celebrate the nation's birthday. During this same year tens of thousands of American square dancers were taking part in festivals, shows, local, state and regional productions that put the spotlight on two centuries of traditional dance. The National Square Dance Convention, with a record-breaking attendance of almost 40,000 participants, presented



Stately bows in a ballroom setting of Colonial days. a colorful pageant tracing the roots of this country's dancing from Washington's time to the present. Once the twelve-month Bicen-

ennial was over literally thousands of Americans as well as scores of men and women around the world had become aware of the fact that the United States did have a folk dance.

**The First National Square Dance Convention, Riverside, California, May 30 — 31, June 1, 1952.** This Convention did not begin to compare in size to those that would follow



Enthusiasm sets the pace for Nationals of the future.

but it *was* the first and it set the pattern for more than 30 National Conventions. Organizers and first chairmen, Carl and Varene Anderson and their co-workers, wanted this to be something more than just another festival. It was to be a Convention in the truest sense of the word. More than just dancing it involved educational aspects that areas could share with each other. It was designed to bring dancers from all over to view and share the square dancing of a specific area. The National Convention has done this over the years, allowing tens of thousands of dancers to visit and dance with their counterparts from many corners of the world. The first of anything is always the most daring because it deals with unknowns. Instead of four years planning time now allowed each current Convention, the first event was put together in only a few months. But it was here, at this initial Convention, that the effectiveness of a volunteer-run event of this magnitude was proven.

☆☆☆

Well, that's our list. Of course, not all the items were events in themselves. Some were individual accomplishments taking place over long periods of time. While some appeared to put an emphasis on numbers, many were important because of the impact they made on the non-square dancing public.



**EDITORS NOTE:** *The original purpose of DISCOVERY was to indoctrinate the new dancers into the ways of square dancing at a time when they were attending class. While some of the chapters are still devoted to the brand-spanking newcomer, we have recognized that some of the helpful hints are just as applicable to the veteran dancer. It is our feeling that as one learns more basic movements, one should be able to retain the ability to dance all of those basics contained in the earlier plateaus.*

*To be a proficient dancer in our book, a person who can handle himself well in the A1 or C2 categories should be a whiz with all the movements in the Basic, Mainstream and Plus programs, including variations of APD tossed in for good measure.*

*This month we have taken a little different tack and invited Joe and Barbara to leave their regular "Take A Good Look" feature and air some of their thoughts as a part of Discovery.*

— Editor



TEAMS UP  
WITH

**DISCOVERY**

DEPARTMENT FOR ALL SQUARE DANCERS

**JOE:** Quick thinking sometimes plays strange tricks on those of us who square dance. Let us reach a certain complex plateau and we find that while we can do virtually anything within that framework, if the caller springs a do paso on us we're liable to fall flat on our face.

**BARBARA:** If Joe and I dance at least once, perhaps twice a week, and if the callers are emphasizing certain currently popular calls, our reaction time is right on the button. But then, as Joe said, let him pull something Basic out of the hat and it's Panicville.

**JOE:** Take scoot back (65) as an example. The other night we were floating through the full range of the Plus movements and suddenly, loud and clear, came scoot back! I don't know what ran through my mind but suddenly, there I was, trying to figure out what to







do. Thank goodness my counterpart with whom I would be working had stepped forward extending his right arm and in that instant, I remembered what to do. I know scoot back as well as I know right and left thru or ladies chain but for some reason and for just an instant, it sounded entirely foreign to me, like some call I'd never heard before. I had no problem during the balance of the evening when the call was called but there was just an instant of panic when I couldn't sort it out quickly enough.

BARBARA: Sometimes these momentary lapses come when we're tired or when we're thinking about something else. We discovered a long time ago that we can't ruminate

over some error we made during the course of a tip. Trying to sort out a problem while the caller is giving us new commands to follow is a sure indicator that we're going to be missing more.

JOE: All of this is leading to something.

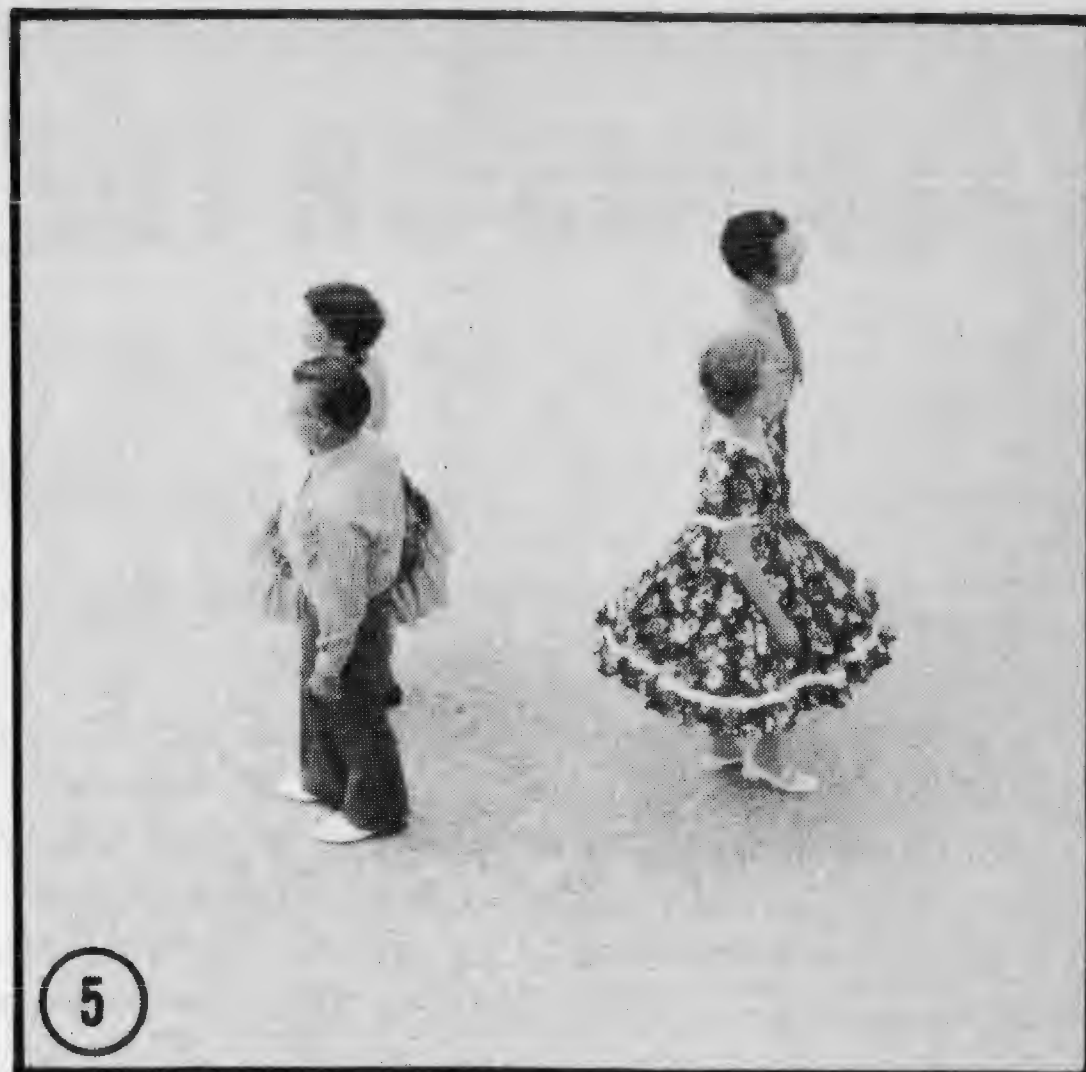
BARBARA: Right. We would like to put the emphasis on a pair of Plus movements that give us and several of our friends an occasional problem when they pop up in the middle of a patter call. It's difficult to say why they are *square stoppers* but invariably they do seem to test our reactions when they come up.

JOE: Barbara is referring to Explode the Wave and Crossfire.

Let's look at Explode the Wave first. Start-







ing from an ocean wave (1) the dancers release hands and step thru the couple they are working with (2). Turning one quarter to face their partner (3) they give right hands and pull by (4) to end as couples back to back (5). The whole process can be done smoothly in 8 steps.

BARBARA: Crossfire starts from a two-faced line (6) and perhaps it's because we do ferris wheel, wheel and deal, couples circulate and so many other movements from this formation that crossfire, when it comes, tends to trip us up. As a lady in the center, I must remember to release the hand of my partner then, working with the adjacent lady, I'll start a trade (7).

JOE: For just a moment I and the man at the other end of the line will start to move with the ladies as we begin a cross fold (8) and as the ladies finish their trade (9) and release hands moving forward a step, they make room for each of the men to step up so that we end in a box circulate formation (10).

BARBARA: The main point Joe and I are touching on is the importance of not becoming rattled if movements like Explode the Wave and Crossfire pose a moment of mental confusion. While continued practice may smooth out the rough spots, there may be some figures that no matter how frequently we dance them, still provide booby traps.

JOE: Don't despair. This happens to us all.





# LADIES ON THE SQUARE

## SQUARE DANCE SKIRTS

By Mary Helsel



**S**QUARE DANCE SKIRTS come in a variety of styles. Here are suggestions for making a skirt from two popular designs, either using the tiered or gored patterns. The measurements given are for a finished skirt 25" in length. If you require a garment either shorter or longer than this, be sure to do your own math. Make any changes by adding or subtracting a small amount from each tier, rather than shortening it all in one place. Begin stitching seams from the bottom to the top. This makes a straight hemline, and it prevents it stretching out of shape.

Remember that a full petticoat will take up quite a bit of length in your skirt, so be sure to allow for this, about 1½" to 2".

### How to Cut a Tiered Skirt

Don't bother with a paper pattern for each tier. Just measure off the required amount of fabric using a yardstick or a "T" square. Measure carefully; cut the required number of strips for your various tiers.

Two-tiered skirt in 45" fabric (Figure A):  
 2½ widths . . . . . 9" plus seam allowances  
 5 widths . . . . . 16" plus seam allowances  
 and hem

Three-tiered skirt in 45" fabric (Figure B):  
 1½ widths . . . . . 5" plus seam allowances  
 3 widths . . . . . 8" plus seam allowances  
 5 widths . . . . . 12" plus seam allowances  
 and hem

### CORRECTION

The Knitted Bolero which appeared in the September magazine had an error. Row (G) should read (103 sts.) instead of (114 sts.). The original instructions do not change the knitting of the bolero but the number of stitches shown might have caused some confusion.

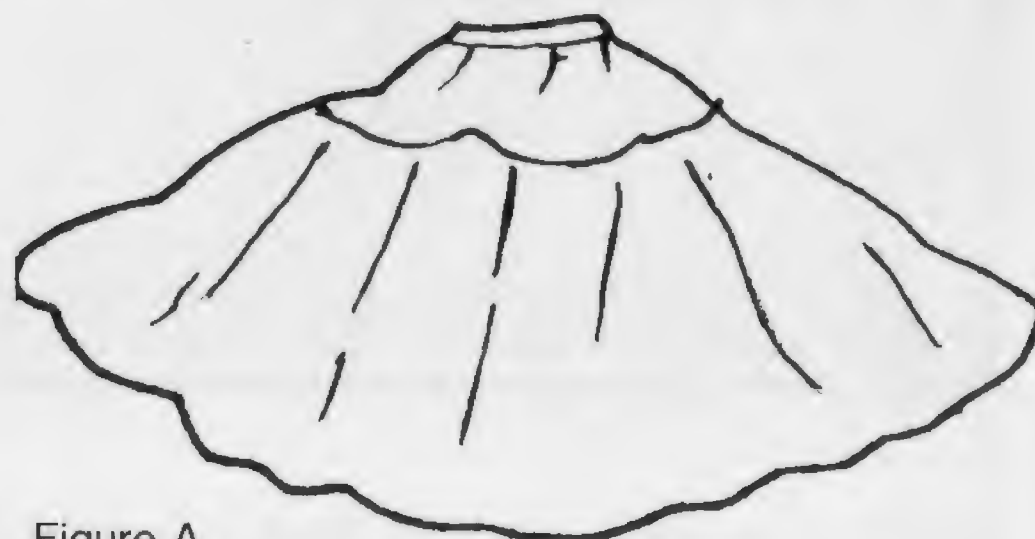


Figure A

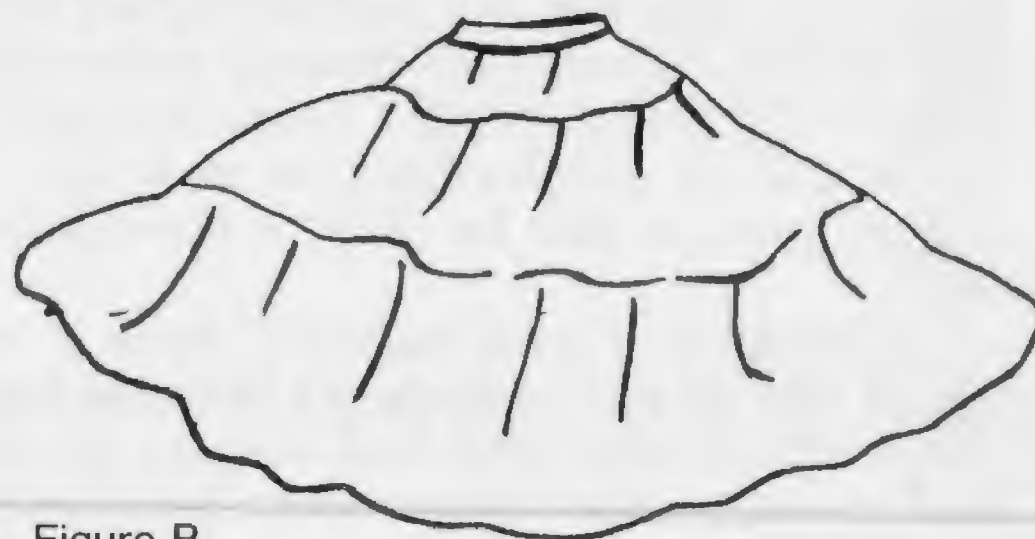


Figure B

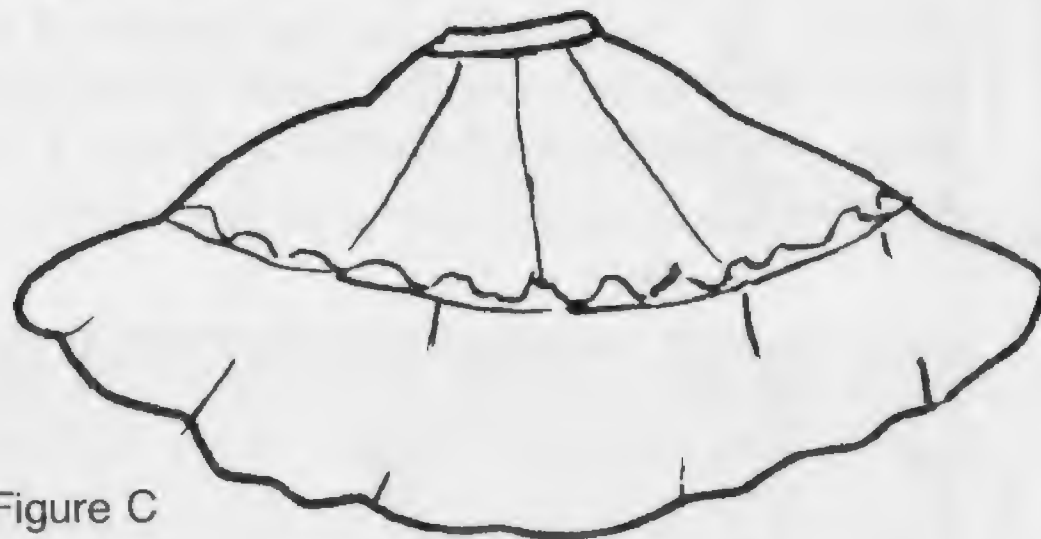


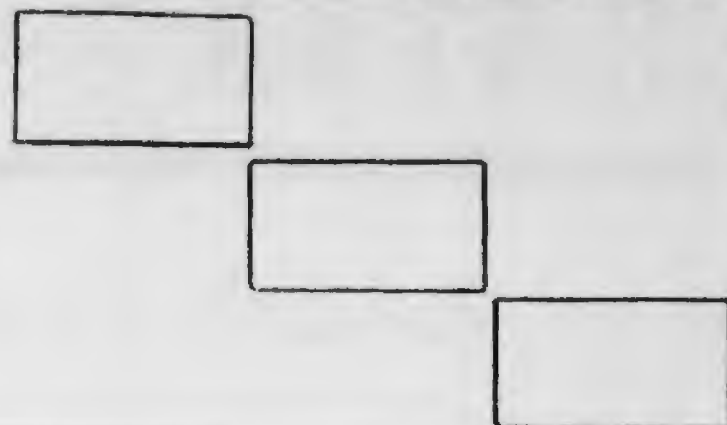
Figure C

Four-tiered skirt in 45" fabric:  
 1½ widths . . . . . 4" plus seam allowances  
 2½ widths . . . . . 5" plus seam allowances  
 4 widths . . . . . 7" plus seam allowances  
 5½ widths . . . . . 9" plus seam allowances  
 and hem

Please see **LADIES**, page 88



# MODULAR CHOREO



*by Cal Campbell, Ft. Collins, Colorado*

**Z**ERO MODULES ARE probably the handiest things a caller ever discovered. True zero modules are a lot like the words imply. At the end of the module everybody is back to where they started. Nothing significant has changed or zero has happened to the formation, sequence, and partner relationship of the square. To put it simply, if you start from an eight chain thru formation with the girl on the boy's right and call a box zero, at the end of the module the same people are going to be on the inside of the set looking at the same people on the outside of the set. In this series we will label these as ZB-ZB modules, because if they start out at a zero box (ZB), they end up at a zero box.

Even though zero modules can be written for any formation, this series will stay mainly with zeros starting from an eight chain thru formation and from normal facing lines of four. The zero modules starting from the normal facing lines of four will be labeled ZL-ZL, because if you call these modules from a zero line (ZL) everyone will return to a zero line. To help you visualize this, if you had the heads lead right and circle four to a line, the number one man and his partner would be on the left end of the line with the number two man and his partner in the same line with them. A ZL-ZL module will return the set to the same setup and has a zero effect on the square.

Zero modules can be very nicely organized around themes. For example, perhaps you are looking over the Callerlab teaching list and notice that folds can be done by the boys, girls, centers and ends. Using short zeros, like the following examples worked from a zero line, allows you to work in all four variations and never be very far from a left allemande if the squares break down.

## ZL-ZL

Pass thru  
Centers fold  
Star thru  
Pass thru  
Bend the line

Pass thru  
Men fold  
Star thru  
Wheel and deal  
Sweep one quarter

Turn thru  
Ends fold  
Right and left thru  
Slide thru  
Pass thru  
Bend the line

Pass thru  
Girls fold  
Star thru  
Bend the line  
Right and left thru

Zeros can also be written for any two facing couples. They will be labeled FCZ. They are handy, but as a caller you should be careful of the formation where they are used. Some dance better from lines and some dance better from boxes and some can be used equally well from both positions. The following four examples are constructed around the theme of hinge and flutter.

## FCZ

Ocean wave  
Men trade  
Hinge and flutter  
Slide thru

Pass the ocean  
Men trade  
Hinge and flutter

Ocean wave  
Hinge and flutter  
Pass the ocean  
Recycle

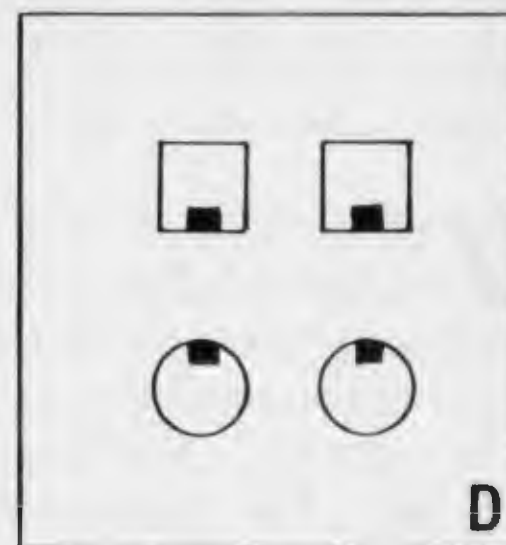
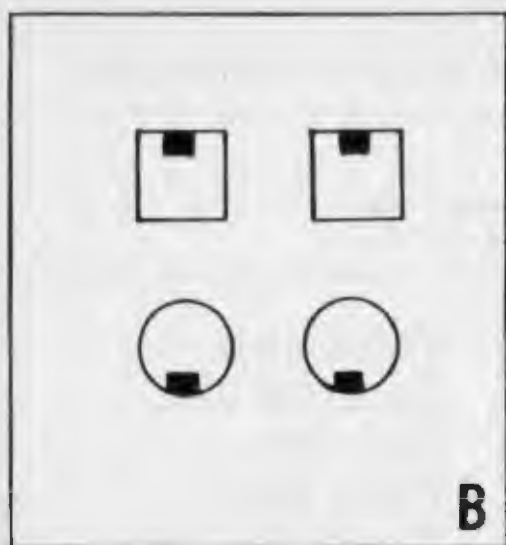
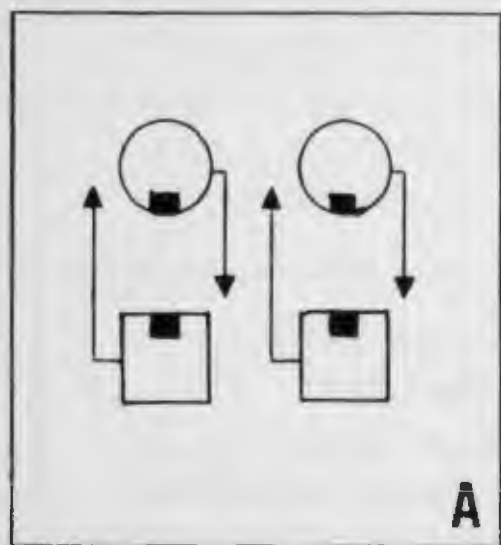
Swing thru  
Spin the top  
Men trade  
Hinge and flutter



# CONTRA CORNER



## More thoughts on dancing the duples



**W**HEN DANCERS line up initially or “form on” for a contra, the men are in one line (to the prompter’s right) and the ladies are facing the men (to the prompter’s left). At this point, the caller or prompter will indicate the formation needed for the dance.

Previously we discussed the setup where the caller wanted the first, third, fifth and every odd numbered couple to be active and crossed over. This arrangement, where one couple is facing another in a double or *duple* setup, is called an *improper* duple.

Now it’s just as common to have a *proper* duple where the first, third, fifth, seventh and every other couple is active *but not crossed over*. In this formation, you’ll have no problem when you realize the men continually return to their line and the ladies to theirs. Although the men will be working with men and ladies with ladies in a number of patterns, nothing will be difficult, although the first time you do a right and left thru with the men together and the ladies together, it may seem a bit strange.

Let’s take a look at the way that movement will work. With two men working as a pair against two ladies working together as partners, (A), the basic simply breaks down into a pass thru and a couples wheel. The right and left thru starts by having the couples pass thru in 4 steps (B). At this point, each pair can take hands with the adjacent dancer or simply keep shoulders adjacent so that they are touching

and then, as a unit, the person on the left side backs up and the person on the right side moves forward (C) as they wheel as a couple in 4 steps to end facing across (D), exactly as couples might end in doing a regular right and left thru.

Because in contras dancers are just as apt to do a right and left thru with two men together and two ladies together as they would in a man-lady setup, contra dancers quite frequently do not take hands in doing any right and left thru. Oh, nobody’s going to shoot them if they do but, because a courtesy turn is just downright awkward when two men are working together (or two ladies), or when a couple is half sashayed, the no-hands policy works beautifully. After you’ve tried it this way a few times (and here we’re speaking of contras only) it will prove to be no problem.

We’ll talk a little bit about some proper duples (couples 1, 3, 5, etc., active but not crossed over) in the next episode and we’ll close this column with a simple but popular contra that fits into this category. At the same time we encourage any of you who are interested in taking a closer look at dancing or calling these fun dances to get Don Armstrong’s *Caller/Teacher Manual for Contras*\*. For a great proper duple, try Queen Victoria.

\*Caller/Teacher Manual for Contra Dancing — available from the Sets In Order American Square Dance Society for \$6.00 plus postage.



This is truly a classic dance, perfectly timed, well matched to the music, traditional in style, beautiful to dance and to watch.

### QUEEN VICTORIA

**Formation:** 1, 3, 5, etc., couples active but not crossed over

**Music:** Shaw 173

— — — —, **Active couples turn partner right**

— — — —, **Now by the left once and a half**

— — — —, **Right to corners balance four in line**

— — — —, **Balance again turn corners right**

— — **Men turn alone — — down in fours**

— — **Actives wheel ends turn — — fours come back**

— — **Cast off with them right and left thru**

— — — —, **With the music right and left back**

Caller indicates "on at the head" every second and alternate sequence through the dance.

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# ADVANCED DANCING

*by Bill Davis, Sunnyvale, California*

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**O**BSERVERS OF THE SQUARE DANCE scene today tend to agree that Advanced dancing is probably the fastest growing segment of the overall activity and has been for the last few years. This growth has produced several interesting phenomena. The introduction to Advanced programs at festivals and national conventions has been extremely popular. Callers not previously in Advanced have started local programs — typically, with good response.

This response has been especially evident in areas with a large dancer population, and particularly in areas where there are numerous high-frequency Plus level dancers. In areas where this phenomenon is just starting, the success of these new programs is, to a great extent, due to the large pool of experienced Plus level dancers who are attracted to the Advanced Program.

### Level Dropping

Certain areas of the country are now finding the pool of *experienced* Plus dancers significantly depleted. Those who are conducting Advanced programs in this environment are, or should be, aware of a change in their start-up programs as a consequence of the Plus level dancer now entering the Advanced program. Typically, in areas in which the rapid growth of Advanced dancing is four or more years old, the capability of the dancer now entering the Advanced training program is less complete than those who entered the program early in the growth period. As a re-

sult, Advanced classes in areas with an established Advanced program must proceed more slowly than those drawing on a fresh source of experienced Plus-level dancers.

Proceeding more slowly means, of course, that it will take longer to complete the training. Some callers have reported that they have found it necessary to nearly double the length of time required to train their dancers properly. This trend is an indication of how lack of a wide dance experience can impact a Plus dancer. If a dancer has been dancing for over five years at the Plus level, the chances are that he has danced to many callers in many different situations. This usually means that he has danced MS, QS, and Plus calls from many positions just due to the fact that different callers have different routines. This gives these dancers APD experience that the two-year Plus dancer does not usually get. Quite often the two-year dancer has done most of his dancing to just one caller with limited exposure to other callers. No matter how thorough a caller is, there is no way he can give a dancer as rounded and complete a training as exposure to several callers will accomplish. Thus, the Advanced teacher in an older Advanced area will find that he must do much more teaching related to Plus and MS calls and concepts.

The required teaching will usually fall into two categories. First is APD (even if the dancers know the definition without sex cues), and second is "concepts." The idea of a con-



cept is quite often foreign to the new Plus dancer. This is because he has not had the several facets of a concept grouped or taught in such a way that he clearly recognized a connection. Long experience at the MS and Plus level can compensate for a lack of formal training in concepts just due to the associations that dancers eventually make.

Because there is an underlying thread connecting all elements of a concept, dancers will eventually discover the connection through exposure even though no formal mention is made or training presented.

Perhaps the most complicated concept in the MS level is circulate. The difference between box, split, column, line and wave circulates can be somewhat overwhelming if taken separately. In many cases, in spite of similarity in names, all the separate calls will seem unrelated entities. Each will have to be done many times before the individual call is mastered. The imbedded concept, or connecting thread, may not really emerge or jell with the dancer. Since it is necessary both to use the concepts of MS and to add to them at the Advanced level, it is usually necessary to train and drill the short-term plus dancer on these concepts so that he can better understand what he hears. If a dancer does not understand the circulate concept, for example, it may be difficult to do a 1/2 circulate. Learning to do a 1/2 circulate in one particular situation in a Plus call does not necessarily get across the concept. Hence, when it is done in a different context, the move must be learned as a new and different move rather than simply a new

application of a familiar (known) concept.

The effect of experience and varied training is also noticeable in dancer abilities vis-a-vis dancing calls from several different positions.

Typically, one-caller dancers have difficulty moving into Advanced with another caller. Short-term Plus dancers tend to be one-caller dancers. Thus, as the store of experienced Plus dancers is depleted, the caller teaching Advanced must spend more time on position training of the would-be Advanced dancers.

This is not just because there is more APD at the Advanced level, but because the dancer has been exposed to the routines of only one caller, and the next caller undoubtedly has a different concept of flow, what is nonstandard, and what calls go well together.

### **Much to Learn**

Thus, to some extent, the one-caller dancer has to learn to hear and respond to a different style at the same time he is learning new calls and concepts.

Both dancers and callers would be well advised to keep these considerations in mind. They apply to the caller formulating his program, and they are important to the dancer in his decision to learn Advanced dancing. It is very unfortunate when the short-term Plus dancer becomes frustrated, not because of the Advanced course per se, but because of a lack of training and exposure to the Plus level combined with any tendency of the Advanced teacher to assume that the Advanced novice is a well-versed Plus dancer even though he has not been dancing very long.

## **EXPERIMENTAL NOTES**

*Compiled by Ray Rose, Van Nuys, California*

**MATCH A PAIR:** From facing lines: Ends pass in as centers partner tag.

From a static square: **Four ladies chain**

**Heads lead right and circle to a line**

**Match a Pair . . . touch one quarter**

**Scoot back . . . men run . . . allemande left**

**MATCH FOUR:** From facing lines: Ends pass in as centers partner tag; all pass in.

From a static square: **Four ladies chain**

**Heads lead right and circle to a line**

**Match four . . . allemande left**



## RING YOUR HALL WITH WREATHS

**W**HEN DECORATING FOR A HOLIDAY party dance, why not ring your hall with wreaths? Hang as many wreaths around the walls as you have space for, using all you can collect. These could be traditional, of a modern design or almost anything which would fit the season and be of the proper shape.

Ask each member-couple (or single member) to contribute one wreath —hand-made — to the club. Decide ahead of time if they are to be used only for decoration and returned to the lender, or if they might be given away as door prizes or raffled off as a fund raiser with the money contributed to a worthy cause, perhaps one applicable to the season (Toys for Tots, a local orphanage, the Christmas fund of a convalescent home, etc.). Provide hooks or nails for the wreaths to hang on, checking first with the hall to be sure that what is put on the walls is approved. If your building does not allow nails, screws or even Scotch tape you can usually rig up wires which can be hung from the ceiling molding and dropped to the level desired.

### Types of Wreaths

Undoubtedly your club will have some members extremely capable with their hands, who will leap into the scheme with great enthusiasm. These are generally people who sew well, do needlework or are otherwise artistically inclined. Other club members, who are not accustomed to working with their hands, may need a few suggestions to get them started.

Circles of styrofoam make an excellent backing for wreaths. So does chicken wire or coat hangers bent into a ring.

Wreaths made from fresh greens are traditional and always lovely. These do not need to be limited to pine or fir but can be made from

any available supple shrubs or tree branches. Pine cones, dried pods, etc., can be wired into place on top of the greens.

Artificial fruits and flowers can be used for more permanent wreaths. Wrapped, hard candies make a colorful wreath by themselves, or they can be added to some other background as accent. Certain tree barks lend themselves to a wreath. By stripping thin pieces of bark and gluing them to a styrofoam ring (being sure to overlap them), you end with a very interesting result. Attach an artificial feathered bird to one side for an added touch.

Don't overlook your kitchen tin cans. Cut off the tops and bottom of cans, choosing silver and gold colored ones. With a metal cutter, serrate the outside edges and bend them to form petals. Wire a number of these together for an unusual wreath. (Just be careful not to cut your fingers.)

Another different approach for a wreath is to take gold-colored metal kitchen scouring pads, take them apart and stretch them into lengths. Spray paint a white styrofoam ring gold and entwine the strips of scouring pads around the ring, securing it with tiny pins. Add beads and sequins to the ring with pins and/or glue for a glamorous finish.

Tissue paper makes a pretty wreath. Cut three (long, thin) packages of tissue paper (color of your choice) into 2" x 4" strips. Place six of the strips together and accordion fold lengthwise. Hold in place by twisting a 4" piece of fine wire around the center. Open the tissue paper to form a flower. (Approximately 350 flowers are needed to cover a 12" styrofoam circle.) Stick the end of the wire through the styrofoam and twist it securely into place on the reverse side. Add a few Christmas balls



tied with ribbon at one spot on the wreath.

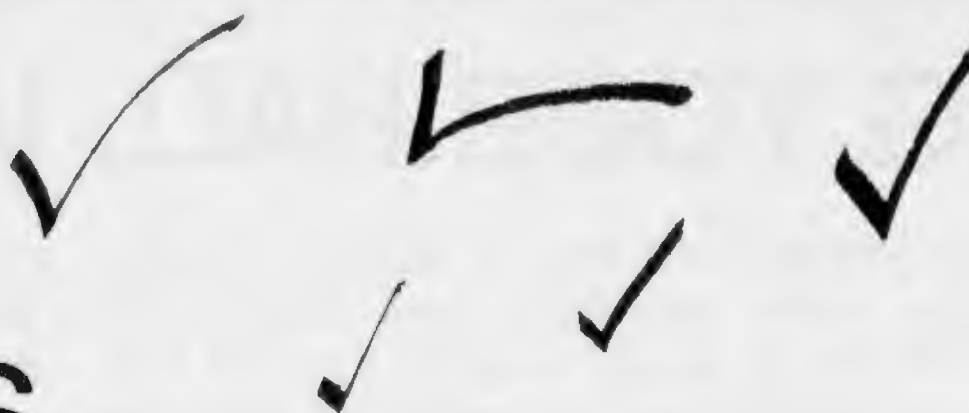
And speaking of Christmas ornaments, they can be wired to styrofoam and intermixed with ribbon for a very gay wreath.

There's no limit to how a wreath can be

made or out of what. Let your club members use their imaginations. Perhaps someone will design a wreath that is representative of your club or typical of the square dance hobby.

This can be a fun project. Your holiday dance will take on a special charm and, perhaps, someone less fortunate will benefit from your handiwork.

# Checklist for Clubs



**F**ROM TIME TO TIME we have printed checklists for individuals to look at and see how their club stacks up. The end of the year may be a good time to take stock of your club and see how your year compares dancewise. The following list was featured in ASARDA NEWS, publication of the Alabama Square and Round Dance Association, Inc. They suggest that if you feel your club has accomplished any item well, score two points. If the results of an item have been just so-so, credit one point. If any item on the list does not apply to your club, add two points to the final score.

### Checklist

1. Dance facility is open and set up 30 minutes prior to the dance.
2. Caller is hired/available for each dance and is aware of club needs and dance level.
3. Appropriate caller/guest introductions and appreciation is made at the dance.
4. Club banner and current, attractive bulletin board is set up at the dance.
5. Hosts/hostesses greet members and visitors at the door as they arrive and leave.
6. Club officers set example of "ideal square dance leader" as to dress, promptness, enthusiasm and knowledge of square dance community activities.
7. Hall is left in better condition than it was found.
8. Special efforts of individual club members are recognized.
9. Special dance dates and club activities are announced.

10. Club members dance with caller's taw and as many guests as possible.

11. Squares are filled promptly.

12. Club members make special effort to dance with new dancers.

13. Club activities involve all club members.

14. Club activities are fun, not work.

15. Association is notified of change in dance schedules, callers, officers, etc.

16. Club information submitted to club, area, state, national and local media periodically.

17. Club constitution, bylaws and policies are issued to new members and updated material is distributed to all members.

18. Area and state association functions are publicized.

19. Club is responsive to dancer needs.

20. Club supports area and state associations, their festivals and conventions.

21. Members wear badges.

22. Club historian compiles pictures, clippings, etc., of interest to members now and in the future.

23. Club delegate attends association meetings.

24. Open club meetings are held occasionally for all members.

25. Election of officers is held.

26. Minutes are made of each meeting and parliamentary procedures followed.

27. Contracts are made for hiring caller(s).

28. Club roster is prepared twice a year and distributed to members and association.



29. Members are aware of policy changes in advance of implementation; secrecy is avoided.

30. New officers are scheduled into leadership seminars.

31. Club financial records are audited.

32. Board meetings are held in accordance with club bylaws.

33. Class lessons are held and supported each year.

34. New students are taught about total square dance activity.

35. Square dance handbooks and data are provided new students.

36. Confirmation of dance date, location, etc., is made with guest caller in writing.

37. Two club contacts are given guest caller.

38. Special committee appointments are spread among different club members.

39. A club calendar is maintained for 12 months.

40. Dances are not scheduled to conflict with other dance dates within a radius of a specific number of miles.

41. Two signatures are required on club checks.

42. Special club party/activity is sponsored monthly/quarterly.

43. Visitations to other clubs are made periodically.

44. Local teen club is supported.

45. Local charity or service organizations are supported.

46. Square Dance Week is promoted.

47. Members set square dance example as to dress, promptness, enthusiasm, etc.

48. Caller sets example as to dress, promptness, enthusiasm and professionalism.

49. Caller and officers maintain good relationships.

50. Members volunteer to serve as officers in association(s).

## Total Points

Count up your score. If you rate 85 to 100, you are dancing in Utopia (with your eyes closed). 69-84 means a very good club; keep it up. 52-68 means you belong to a middle-of-the-road club; try to make it better. 40-51 suggests you should start doing something about the weak points. Below 40 — your problems are probably greater than your pleasure.

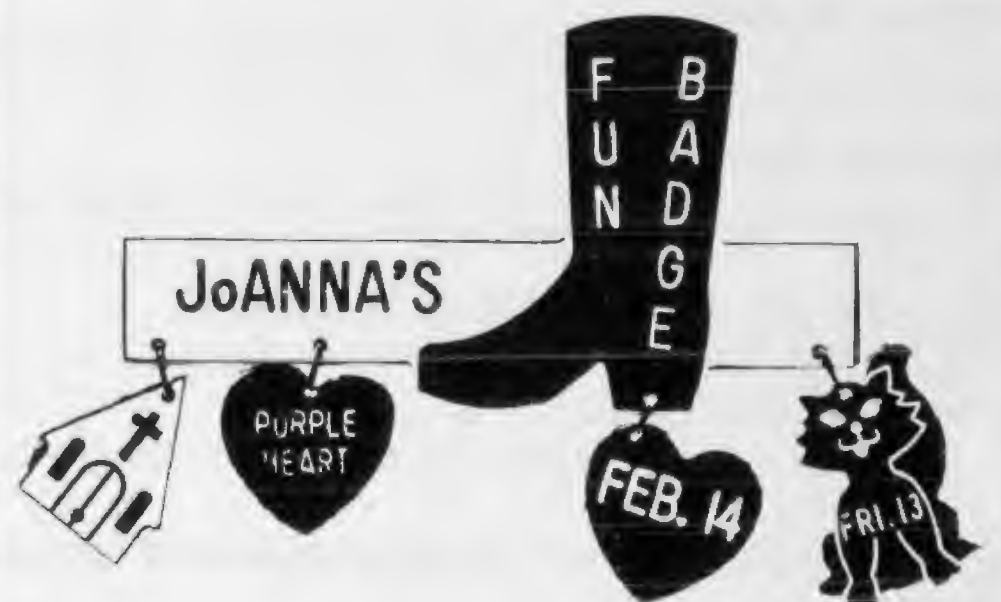
## BADGE OF THE MONTH



The Stormy Stompers were founded two years ago and are located in Storm Lake, Iowa, thus the reason for the club's name. The membership began with 30 couples and has grown steadily.

The blue and white badge depicts a boot ready to "stomp" out anything not desired by the members.

From the club's inception, the members began collecting "fun badges." They wear a second badge from which the garnered extra badges may dangle.





# Traditional Treasury

By Ed Butenhof, Rochester, New York

**L**AST SUMMER, Barbara and I spent a week in Colorado at a Lloyd Shaw Foundation Dance Week. The Foundation's purpose is to restore, preserve and teach American traditional dances — squares, contras, rounds and mixers. Among many excellent leaders, there were two who taught traditional squares of the American West. By coincidence, they each taught a dance that had different names, different patten and different music, but were, choreographically, virtually identical. The interesting thing, to me, was that most of the dancers did not realize the dances were the same. Callers may tend to think only in terms of choreography when analyzing a dance whereas dancers may react more to music and patten.

Because square dancing came West by word of mouth and by sometimes imperfect memory with very little written down, there are many examples of this kind. The two dances felt quite different. The Colorado version was called to a faster tempo than the New Mexico one and with less concern for phrasing. In any case, here are both versions as they were called at the camp.

## TURN OL' ADAM

As called by Bill Litchman, Albuquerque, NM

**First and third bow and swing**

**Ladies lead right out to the right of the ring**

**Turn ol' Adam**

With the right hand round, the ladies turn the gent of that couple.

**And now Miss Eve**

Ladies turn the lady of the visited couple with the left.

**And now ol' Adam before you leave**

Once again, the man with the right

**And now your own**

Each lady turns her own partner with the left actives only.

**Ladies lead to the left hand couple and turn ol' Adam**

**And now Miss Eve**

**Now ol' Adam before you leave**

**And now your own**

**Now to the couple across the hall and turn ol' Adam**

Ladies turn the opposite man

**And now Miss Eve**

Careful — the ladies turn each other by the left.

**And now ol' Adam before you leave**

**And now your own**

The figure is repeated for the sides ladies and then a break of some kind. The figure is then called twice for the men, ending with a closing figure of some kind.

## OLD ARKANSAW

As called by Al Scheer, Littleton, CO

**#1 gent, go out to the right**

**Turn your maw with a right elbow**

**Turn your paw, left elbow**

**And now your maw, right elbow**

**And don't forget old Arkansaw**

Left elbow — with your partner.

**On to the next**

**Turn grandmaw**

**Turn grandpaw**

**And now grandmaw**

**And don't forget old Arkansaw**

**On to the next**

**Turn your mother-in-law**

**Your father-in-law**

**Your mother-in-law**

**And don't forget old Arkansaw**

Use any opener and middle break you like.

This is a fun visiting couples' dance and should be used for laughs; don't worry about phrasing or precision — just enjoy it!

*There's nothing plain and simple about the traditional dances. Of course some are designed for the newcomer who knows little about square dancing but when the traditionals formed the mainstream dances of America many dancers were involved in the activity for five, ten or more years and for this reason were able to take on quite difficult routines. Remember, for the most part these dances are built on a limited vocabulary but they were not limited in fun — Editor*



# A Look at the



# LIGHTER SIDE

*by Silky Griffith, Pasadena, California*

*To attend a round dance session held by Silky Griffith is to be assured of an evening filled with humor, ease and happiness. His capabilities as a teacher meld with an overall attitude that produces competent round dancers who tend to smile because the activity is a joy — not a task. Along with his partner, Betty GeFell, Silky has a reputation for attracting large numbers of dancers and enjoying minimal dropouts. For this reason, we asked him to share his outlook and some of his methods.*

**T**O TURN OUT A DANCER who is not under stress and truly ready to progress to intermediate, we program nine or ten months of class dancing, without too much pressure. We come out with people who have a basic knowledge and can follow cues. In beginner's class, it's most important that couples discover a sense of fun before they start worrying about precise footwork. Dancers who work all day are not looking for more work and if you're not careful you can easily push to a point where the dancing is more laborious than fun. On the other hand, don't mistake concentration for grimaces or lack of gaiety. There is happiness in the accomplishment of that first easy routine and if the dancers can handle what is offered without too much strain, they'll want to come back. Coach, don't force.

Dancers will try harder if they have a sense of accomplishment. Enthusiasm is necessary and there should never be a negative word when teaching a new step. If a section is challenging say, "I know you can do this," or "this is the only difficult part — it's a great dance." I usually say, "Now, this is not so hard; it just looks hard." There's a way of just coaxing them along and the first thing you know, they can do it. A positive approach preconditions and this is especially true with beginners.

We are all sometimes guilty of pushing too

hard but no matter how much you want dancers to be proficient, they first have to enjoy what they are doing. If you use standard round dance language, the largest percentage will understand but there are still some who won't, so use any words that come to mind that will assist with communication.

We do most of our teaching from the floor where dancers can see we enjoy it and where we can see how the dancers are progressing. We never hesitate to say, "We're going to do this one more time." Teach in sequence and with rhythm. Body mechanics take time so never make it too strenuous or too intricate or you will, indeed, lose people. It's our job to bring them along with confidence, so we keep an eye on progress and are always ready to ease up or switch. Sometimes, I simply back off and pick a different dance than originally planned. I just play it by ear. There are moments when that's the only thing to do.

Try never to ignore anybody, even accidentally. When I walk from the center of the floor back to my PA system, I always acknowledge as many folks as possible and they respond right away. If I notice, over Betty's shoulder, that someone in the circle is doing better than anticipated, I'll search them out later and tell them so. A smile has a way of bouncing back even when you don't always remember



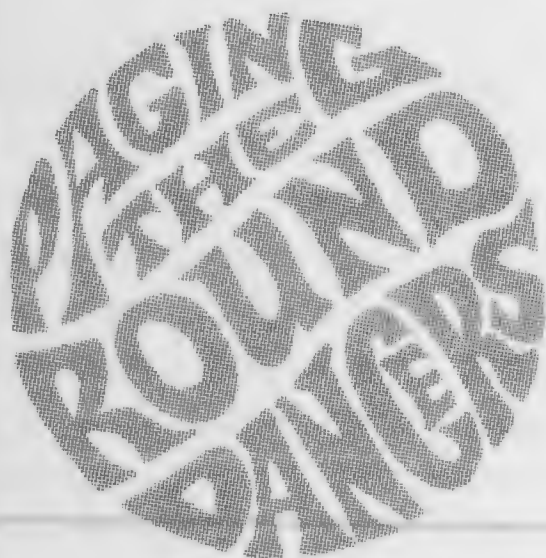
names. To project happiness you must have a rapport with the people. When you're with them — they know it.

With beginners, the type of music you use for dance drills makes a big difference in setting a mood. I go through all my records regularly and make a point of not using the same ones every week. Continual repetition of basic drills can be enhanced by new music and steps become light with an up tempo.

On the subject of whether or not it's desirable to have experienced dancers at a class as helpers, we like to keep it to one or two couples who are present as our assistants but beyond that, it's better to keep the new dancers on their own. Even at a party, we've found it's difficult to mix easy, intermediate, and advanced round dances. Our prime interest of the evening must be the beginners. Others can always stand another walk thru or a trim

up on styling, while the newcomers are still getting the footwork solid in their minds. We usually beam our program to the middle of the class. I tell the quicker learners they can work on perfecting their steps and those who are struggling to try and put in some practice time at home.

Our goal is to establish, with good humor, a sense of smooth dancing and nice styling. Everyone is not equally capable. It's like learning to play the piano; one person can't learn it as quickly as another person can, so it takes him longer. Patience is the most important thing along with recognizing each dancer's particular level and holding yourself back from just barging on through. You have to think about the dancers and about yourself when you were getting started. Remember what you enjoyed. You're not likely to go too far wrong if you just put yourself in their place.



*Wilson and Ann McCreary, Huntsville, AL*

**C**ONGRATULATIONS to the round dance instructors of Alabama on the formation of a Round Dance Teachers Association and to Wilson and Ann McCreary who became the first president. The McCrearys have been teaching rounds for more than 15 of the 20 years they've been dancing squares and rounds and, as you read on, you'll quickly discover why they were elected to represent the area.

Members of Dixie Round Dance Council, Universal Round Dance Council, National Carousels and Roundalab, Wilson and Ann participate in all aspects of rounds. They believe in and actively support rounds as part of the square dance movement; their slogan is "Put A Little Round In Your Dancing." Locally, they teach one basic class each year and

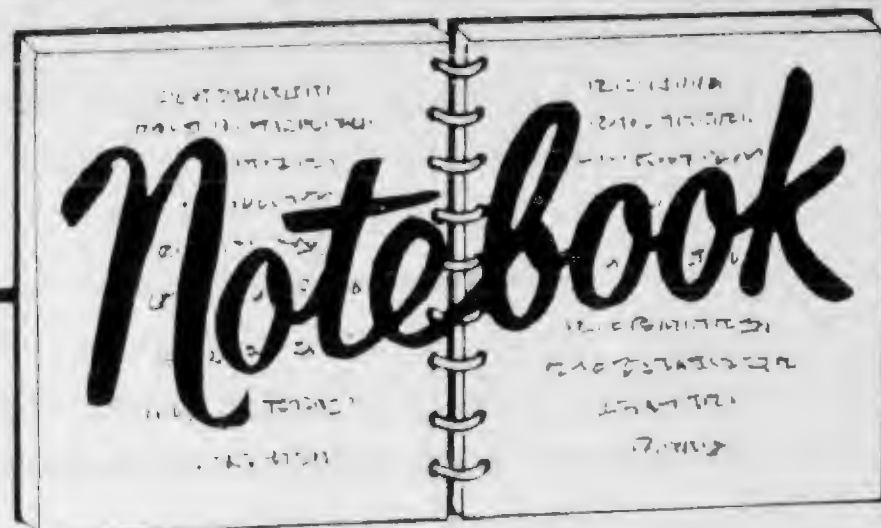
instruct an easy-to-low intermediate club on a weekly basis. The Roundabouts started nine years ago and has a membership of 30 couples. In addition, the McCrearys teach an intermediate-to-advanced group, National Carousel Chapter 132, and are round dance leaders for the Merry Mixers Square Dance Club.

This lively couple's time and energy is continually in demand at state festivals and National Conventions. The McCrearys have been on the staff of Tennessee Square Up, Lou Mac Jamboree, the Fontana Fun Fest and, just last month, were in the limelight at the 22nd Annual Rocket City Roundup. Last year they were co-sponsors of the first Mid-South Round-A-Rama, along with Irv and Betty Easterday and the plan is to make it a yearly affair. They are also in the process of initiating a Dance-A-Round weekend of workshops on dance improvement and International basics.

On the home front, Wilson is an engineer with Thiokol Corporation and is currently involved with the Space Shuttle. Ann designs and sews all of her dancing clothes. They have two daughters and two grandchildren and along with dancing, conversations about four year old Mandy and six months old Jeremy are the favorite topics — in fact it's probably safe to say they're the "Top Two."



# The CALLERS



*Some Thoughts From*

## *The New Caller/Teacher Manual*

**N**OT EVERY PERSON who teaches square dancing is a caller. Sometimes a need arises for someone to teach others to dance, in order that they might be able to follow recorded calls, especially if there is no caller in the area. The "volunteer" may have few of the attributes necessary to become an effective caller but that individual may be providing a service which, if not available, would mean that those wishing to square dance might be deprived of the experience.

On the other hand, every caller is or should be a *teacher*. How good a teacher he or she may be often has a bearing on the caller's ultimate success. A person who gets up to the microphone to do a guest spot at a club, festival or convention may select patter or singing call material that is well known by everyone and for that reason may get by, by simply calling. But let the material be a bit difficult, where the squares might break down, or let the caller select traffic patterns that need to be prompted as they are called and that is the time when the teaching expertise of the individual is put to the test. A person, with all the natural abilities to call, can give the impression of being an accomplished caller. It isn't until one is called upon to transfer knowledge where the right choice of words, the ability to break action down into component parts and sensitivity to the dancers' needs comes into play, that his true ability as a *complete* caller/teacher stands bared before the dancers.

The new Caller/Teacher Manual looks at the responsibility of teaching the new dancer as a privilege, as a highpoint in the square dance life of an experienced dancer or caller. In addition to breaking down the 68 movements that make up the Basic and Mainstream programs and explaining how to teach by definition, it touches on the pitfalls to steer around and a good portion of the Manual covers the techniques of teaching. Here are a few paragraphs taken at random from the various introductory sections of this workbook. They will partially explain what the Manual sets out to impart.

. . . If you make square dancing appear difficult or "work-like," there is a good chance you will lose your dancers. If you present square dancing as the pleasure-filled couple pastime it actually is, your enthusiasm will be contagious. *You don't have to say, "Square dancing is fun" – show it!*

. . . Why don't more callers teach square dancing? Obviously it takes grea-



ter skill, more time, more knowledge, more ability and greater know-how to teach and call than simply to call. At the same time, the teaching phase can be the most rewarding. In a basic learning course, the well-equipped caller/teacher is more important than ever. He has only a few short weeks to "sell" this brand of entertainment. Certainly it takes courage to be a teacher/leader, but it is worth the effort.

. . . . Self-evaluation is an ongoing, all-important phase in your development as a caller/teacher. Besides analyzing each performance after a class session, check with your teaching partner on how you came across to the dancers. You might try taping yourself to see how well you gave your instructions and explanations.

Styling . . . It's not so important what you know as how well you know it . . . In today's dancing so much is continually going on that there is little opportunity for any dancer to "fall asleep at the switch." The art of counterdancing, adjusting to the movement of the others in the square, is exceptionally important. In a pattern where the "active" head couples pass thru, separate, go around one, go into the center and pass thru, etc., the inactive side couples have the responsibility of adjusting to the movements of those who are active. They must move forward to get out of the way of those working behind them. They must move apart to allow a couple to move in between and then move back and let the actives work across within the center of the square. Adjusting is an art of square dancing that becomes a natural movement the more one dances. As the caller/teacher, you can explain the importance of moving forward or backward or to one side or another as a means of *adjusting* to the action. By occasionally pointing this up, you will remind the dancers how this reaction on the part of everyone in the square saves steps, improves the timing and smooths out the flow.

Teaching in the big circle . . . As a teaching device, we suggest that you introduce the first few movements in a large circle. There are several advantages to this. First, the circle is as much a part of square dancing as the square formation itself. Second, it will teach the dancer not to get into the habit of thinking only within the framework of a square. Third, it is easy for the caller to get the attention of the entire group when presenting a new movement in a circle. Even more important, the large circle involves everyone. It makes it unnecessary for two, or three couple to sit out, lacking enough to fill a square. It provides a simple setup for mixing, which helps cement the group into a single unit. It enables strangers to become friends. It reduces arguments between couples. It gets the dancers into the habit of dancing with different people.

. . . Avoid, as best you can, having your dancers stand and listen as you talk. There is nothing more tiring than standing in a square and listening. Explanations should be as brief as possible. Get the dancers into action quickly, keeping nonaction comments to a minimum.

The use of key words . . . The "jewels" in any caller's vocabulary are the single words and short groupings that immediately tell a person what to do. Every caller, sometimes unconsciously, makes a collection of these. They include such valuable bits as "stop, go, wait, ready, face, now, ladies, men, boys, partners, split, go around, turn, down the center, around the outside, into the middle, leave that person, separate," etc. Included in the language the



new dancer already knows are such terms as "right, left, forward, backward, reverse, go the other way, walk, move to the beat of the music, slide your feet." In the beginning, instead of coming right out with terms like right and left grand, try picture words and phrases like "climb a ladder (or rope) like a right and left grand." Don't take anything for granted. Translate yourself into the nondancers' language. Use good judgment, speak clearly, use "picture words," think out what you want the dancers to do and then tell them in the simplest way possible.

The lesson plan . . . Being "ready" for an evening of calling means more than simply putting the records into the car and hooking up the P.A. system. An evening's outline, whether it is a lesson for the learners' group or a program for a club dance, must have variety built into it. To ensure against boredom or sameness, work this program well in advance and then go over it several times. Whatever time you spend in planning helps give the class members the type of square dance foundation they need. You learn by your experiences. A well-marked lesson plan helps toward this end. *Teach Him Well! Let Him Dance!*

### **The New Caller/Teacher Manual**

It's highly unlikely that any single volume will be able to contain *everything* that you ever wanted to know about teaching. No caller who has worked with beginners, year after year over an extended period of time, has ever reached the point where he does not make some changes in methods. As teachers, we are continually finding new ways to do things. We observe other caller/teachers at work. Occasionally we will pick up a tip from watching a teacher in another field of endeavor and adapt procedures from outside the realm of square dancing that will work effectively in training new dancers. Sometimes we will tape ourselves as we teach and then analyze what we have done. In this way we may discover that what we are expecting from our students is virtually impossible and, at that point, our good sense will tell us to make a change.

When working with a list of basics, we may come across material we would like to present earlier in the teaching program. For that reason, the order of presentation may be changed each time we work with a different class. With all of this in mind, those of us who have worked for the past several years in putting together this new loose-leaf Manual for teachers have presented ideas that you might like to add or at least consider. No one is ever going to exactly copy someone else when it comes to teaching. We all have our own individuality, our own ways of fitting our personality and methods into our programs, and this is as it should be. However, the teacher who is aware of all the possibilities is often the one who will be doing the most effective job of bringing newcomers into the activity. With all of this in mind, why not take advantage of the pre-publication sale of this new Manual? For information, see the special notice on page 73.

**The Gremlins are at work again!** Last month in John Kaltenthaler's article, (page 39, fourth line up from the bottom of the page), the copy: ". . . boys in center backing up with their partners on their right arms," should read: ". . . partners on their left arm." — Sorry, Editor.



# How Hamburg Became a Square Dance Center

*By Frank Stampfuss, Hamburg, Germany*

**H**AMBURG IS THE BIGGEST city in the northern German plains, with a population of 1.8 million people. One day in 1950, an employee of the American government gathered up a group of people involved in dancing in Hamburg. He taught them square dancing. He even was lucky at that time to collect a band of musicians who were able to play square dance music, a very complicated thing in a war-destroyed and not yet reconstructed town. This was Paul Hartman, but when he went back to Maryland, the square dance activities died away in this area.

At weekend courses of the workshop of dance leaders in Hamburg, some of the old time square dances were taught in the following years, dances like Hinky Dinky Parlez-Vous, Dip and Dive and Hot Time in the Old Town Tonight. At the same time many Yugoslavian, Greek and Israeli dances were popular.

Gretel and Paul Dunsing from Chicago, who held courses in dancing in the early sixties in Germany, would wake up new interest in American square dances. They arranged one year later for their successor, Larry Hawkins, to hold several courses. A young sports teacher, Bernhard Roeken, was so involved in these courses that he founded the first square dance club in Hamburg in September, 1963, and began to call. The club called Stintfang Square Dancers had its first domicile in a youth center on a hill beside the river Elbe. This hill is called Stintfang, the stint being a small fish found in the Elbe in former times. The group had to fight for its survival in the first years. Some people left to dance more international folk dances, but in the seventies the club began to grow. Nowadays it is said to be the biggest.

The Stintfang Square Dancers' yearly "Hummeldance" was first held in 1967, on Whitsun weekend, and has become one of the

biggest special events in the area and is now limited to 500 people. At the last EAASDC Spring Jamboree more than 850 people enjoyed dancing in Hamburg. A group from a sports club in a suburb of Hamburg was looking for a caller in 1972. Stintfang had, at that time, a second, beginning caller and he became the caller of this second group. A third club was founded in 1974 as a branch of a local sports club near by Hamburg.

## **All Calling in English**

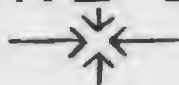
Most clubs came into being by men who felt they would need their own club to improve their calling skills. One or two new clubs appeared every year or two. Now we have 12 clubs in and around Hamburg. You may ask how non-English speaking people manage square dance terminology when calling is done in English. There were attempts to translate square dance calls into German but they were not helpful. The German language does not fit as well to the rhythm as English. Our callers get their square dance records from the USA. A lot of dancers do not know more English than a few words from their school English and the square dance terminology.

For more than a year we had regular meetings with the club leaders and tried to improve cooperation among the clubs in our area. We would need a new motor for this. Twice a month there were 54 Basic dances held within two years, with the purpose to give dropouts an opportunity to get back.

*About the Author – Frank Stampfuss saw the founding of the Stintfang Square Dancers when he was a folk dancer. He became a member of the club in 1966, and was president in 1970. In 1974 he started calling and founded a club. Two other clubs followed. Today he calls for the Hanseatic Squares in Hamburg.*



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Michigan

The Oceana County Melody Mates celebrated its 20th anniversary this year. Johnny Quinn of Ludington has been caller the entire time, never being late for a dance. He and his taw, Lorraine, have given unstintingly of their time to promote square dancing — calling at street dances, homecomings, sidewalk sales and the local convalescent hospital.

— *Henry Fischer*

## New Zealand

The most intensive round dance weekend ever held in New Zealand is being planned for April 22-25 at the Hagley High School Gym in Christchurch. There will be workshops on styling, teaching techniques, new rounds, old rounds, dance basics in rhythms other than two-step and waltz, points on styling, etc. The Friday through Monday event will be conducted by Art and Blanche Shepherd, members of Roundalab. Information may be had from P.O. Box 15045, Christchurch.

## Ohio

The Central Ohio Council of Dance Clubs has a permanent mailing address — P.O. Box 177, Brice 43109 — and a 24-hour telephone information hotline — (614) 868-TIPS. Anyone in need of square dance information in Ohio should make note of these numbers.

## The Netherlands

November 13 was the date of a very special dance at Aula St. Paul School in The Hague. It was the celebration of the 10th Birthday of the N.S.R.D.V. — Nederlandse Square en Round Dans Vereniging. In November, 1972, a constitution was approved. Holland knew four square dance clubs at that time; three of them existing of foreigners, mostly Americans, and one, the Do-Si-Do, was a Dutch club, responsible for the birth of N.S.R.D.V.

District II of the Northern California Square Dancers Association advertises beginner classes with flair.

Photo by Betty Salcedo



# ROUND THE WORLD of SQUARE DANCING

The first years were not easy, a lot of jobs had to be done by a few people, but the N.S.R.D.V. organized activities, attracting dancers and slowly people got interested. More growing made it happen that clubs put a spoke in each others' wheels. This came to an initiative to sit around the table, from which a working group was set up in 1977. The dance leaders did the same thing. They formed a leaders college which started operating under the N.S.R.D.V. flag in December, 1978.

Beginning 1979, 55 members were counted, among them members of several clubs in Holland. In 1980 the working group was cancelled after it did a lot of good work. The N.S.R.D.V. took over a part of its duties to maintain coordination. In March, 1982, 247 members from seven clubs were represented. Our Magazine, *Keep Smiling*, is in production by a team of members from all over Holland. There's still a lot to be done and many duties which have to be split, but when we all together put our shoulder under it, we'll be able after another 10 years to look back at a beautiful piece of history.

— Arie Stoffer

## Massachusetts

Governor Edward King officially declared September 20-26 as National Square Dance Week in the state. Square dance representatives were present at the proclamation signing. The Governor wished "all square dancers

in Massachusetts and their respective organizations continued success in their activities."

— Joe and Jean Hartka

## Utah

The 6th Annual Roundalab Convention was held October 24-26 at the Ramada Inn, Salt Lake City. Dr. Duane Blake, professor at Colorado State University, who specializes in human resource development activities, conducted a motivational leadership seminar. A square and round dancer, turned caller/teacher, Dr. Blake presented ideas on becoming better round dance leaders and teachers.

Meeting annually in different geographical locations makes it possible for round dance teachers everywhere to participate in these Conventions. Roundalab's primary purpose is to make round dancing more enjoyable for dancers, worldwide, and at all levels. It is also concerned with the improvement of round dance teaching through education, providing new teachers with a good foundation and increasing the competence of those already engaged in the profession.

Doc and Peg Tirrell,

Roundalab Publications Chairmen

## Hawaii

Long-time square dance caller in the Honolulu area, and third-generation caller for the Hayseeds Club, Buddy Weaver has now moved from Oahu to the Big Island of Hawaii. An Aloha Dance was given Buddy and his wife, Debra, with Lee Schmidt joining Buddy at the microphone for the occasion. Rounds were cued by the Susans and Ace Mark and



Governor Edward King presents Massachusetts' proclamation to Jean and Joe Hartka, North Shore Square and Round Dance Association presidents. Looking on are Ernie and Dora Ardolino, NSSARDA delegates, James Micelo, State representative, and Paul Kelley, NSSARDA treasurer.

Photo by John Reid



Kay Mitsuda. Dancers may reach Buddy at PO Box 4844, Hilo 96720.

### **Sweden**

I believe the oldest group of square dancers in Sweden is one called Tranorna. This was formed in Tranas in 1969 and consisted of one square of dancers. The group dissolved in 1971 when I moved.

— Emy Alery

### **Mexico**

**WANTED:** A Square Dance Caller who would like to vacation in Guadalajara this winter until March 15, while instructing three squares at various levels. Must have a camping vehicle of some sort. Free parking with full hookups for this period. Dancers will pay a nominal fee for instruction. More information may be obtained by writing Pepe and Bonnie Montes, San Jose Del Tajo Trailer Park Resort, PO Box 31-242, Guadalajara, Jalisco.

### **Texas**

Some 200 dancers gathered in Austin, August 4-7, for the 20th Overseas Dancers' Reunion. They came from Canada, England, Germany, Saudi Arabia, Italy and 25 U.S. states. A super time was had by all. During the event, a Hencerling Memorial Callers and Cuers Scholarship Fund was established to assist aspiring callers or cuers to attend a college or clinic with a \$100.00 annual grant. It was also announced that the Central Registry of World Dancers (CROWD) will be discontinued effective January 1, 1983. The Julius and Miriam Nestor Award was presented to Steve and Fran Stephens for their work with the Overseas Dancers Association. Charlie



Possibly the oldest square dance club in Sweden.

and Phyllis Plimpton, 1983 Chairpersons, announced that the 21st Reunion would take place at Lehigh Resort, Lehigh, Florida, August 4-7. For further information write Buz and Pat Nocera, Registration, 2620 Hwy. 60E, Lot 24, Valrico, FL 33594.

### **Arizona**

Isaac Squares cordially invites everyone to dance with us as we celebrate our 35th Anniversary, Saturday, January 15, 1983, from 9:00 PM to midnight. We welcome all dancers — solos, couples, whole families, preteens. Our members range in age from teens to senior citizens. The dance will be at Sevilla School in Phoenix; music by the Dude Wranglers Band; Mainstream level. For additional information contact Albert Wigchert, 6620 No. 19th Ave., Phoenix 85015 (602) 242-0124.

— Albert Wigchert

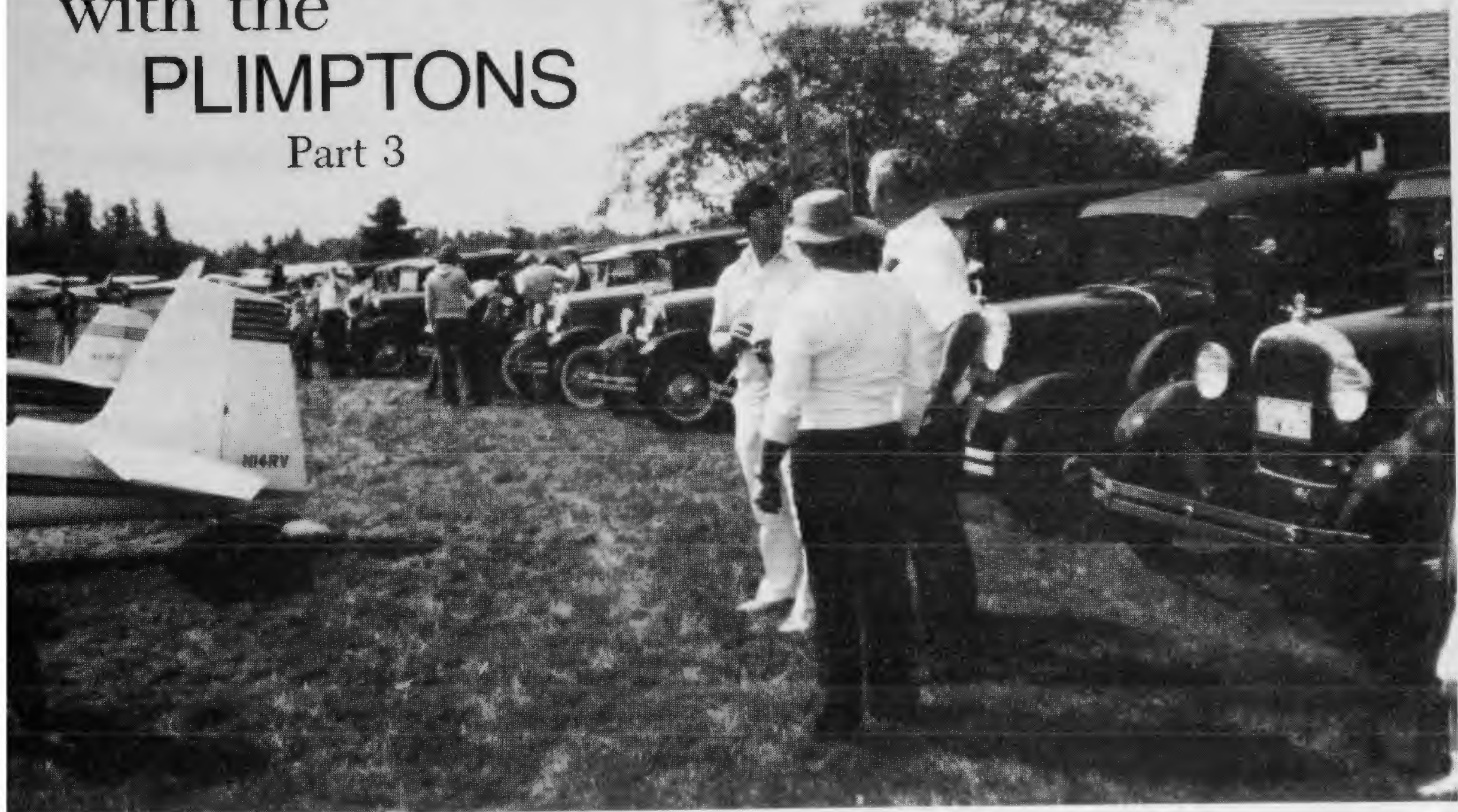
"Friendship is square dancing's greatest reward," slogan of the Overseas Dancers Association, was proven once again at their 20th Reunion in Austin, Texas, when more than 200 dancers and their families gathered.





# Adventouring with the PLIMPTONS

## Part 3



**I**N OUR LAST EPISODE, we left Charlie and Phyllis Plimpton at the Callerlab Convention in Nevada, having driven, danced and called in seven states — they and their 1930 Model A Ford. (See **SQUARE DANCING**, July, 1982.) Our continuing saga takes up the story aboard the Alaskan Motor Vessel, Columbia. Prior to the sea jaunt, Charlie and Phyllis had flown to Hawaii, danced with the Diamond Heads & Sides and the Pineapple

Promenaders and borrowed a 1929 Woodie from a local Model A Ford club to drive.

On arrival in Alaska, the Plimptons danced with the Nugget Squares in Fairbanks on a gorgeous maple floor which had been moved, board by board, from a gymnasium in Fort Wainwright. They also danced in Anchorage and then started driving south. Their first flat tire occurred here and Phyllis reports that Charlie “changed the tire in record time as the

The Plimpton's car (second from right above) met 1931 airplanes (right) at a fly-in in Seattle, Wash.





The Spinning Wheels of Fargo, North Dakota, and their caller, Howard Clemens, put on a special dance for Charlie and Phyllis.



mosquitoes almost carried him off; in fact he hardly needed a jack; three mosquitoes held up the car by themselves."

Back in Seattle a local antique car club invited them to participate in an antique airplane fly-in — 1930 cars meeting 1931 airplanes, a fantastic experience. Then on to Idaho to dance in Coeur d'Alene and then at the Square Dance Center in Lolo, Montana. Next it was Salt Lake City, Utah, followed by Rawlins, Wyoming, where Phyllis reports dancing in a hall in the Charles W. Jeffreys Medical Center made available by an endowment by the doctor of the same name and given, without charge, for community activities. She reports that several square dance clubs dance in the hall during the season.

Colorado Springs provided a one-night-stand; Kansas, Nebraska and North and South Dakota were next on the itinerary. A special

dance in Fargo by the Spinning Wheels gave Phyllis an opportunity to share the mike with caller, Howard Clemens. Phyllis reports that when star the route was called, these wheelchair dancers moved with exceptional grace and style. A contra called for both wheelchair and walking dancers was a special moment.

Charlie and Phyllis arrived in Minneapolis to participate in the National Convention of the Model A Ford Club of America where four cars returned from a triumphant world trip, celebrating the 50th year of the Model A.

At this point in their endeavor, the Plimptons have covered exactly half of the 50 states, but report that they have the smaller and easier half yet to do. The car has been running fine and both car and driver have had their 18,000 mile checkup and are ready to get back on the road.

## Scholarships for 1983 Announced

Once again the Sets in Order American Square Dance Society and SQUARE DANCING Magazine will offer scholarships to pay for all or a portion of the tuition of a limited number of men and women so they may attend a caller's school or a round dance teacher's school of their choice. No application forms are provided but those who wish to apply may write to Scholarships '83 stating briefly why financial assistance is needed and telling a bit about their involvement and goals in the activity.

The need for financial assistance is of equal importance to the individual's desire to learn more about developing calling and teaching skills. The Society and this publication feel that the persons receive the greatest benefit if they are able to finance their own training; however, when this is not possible, SIOASDS is ready to step in and lend a hand.

Deadline for receiving applications is March 1, 1983. Announcement of recipients will be made in the Spring.



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# The S/D Situation in Southern Sweden

*By Emy Aleryd, Malmo, Sweden*



Original founding group of the Vasa Taws and Paws of Malmo, Sweden, with Emy Aleryd, front center.

**T**HE VASA TAWS AND PAWS of Malmo were organized January 9, 1980. There is a rather unique story about their start. The group is not associated with state or community adult schools, but belongs to a private organization — The Vasa Order of America, a Swedish-American fraternal organization. One of the aims of the Vasa Order is to activate the exchange of old and new culture between the USA and Sweden. There have been many singers, orchestras, dancers, gymnastic groups, etc., exchanged between Sweden and the USA and in addition Swedish folkdance groups have been formed in the United States. We thought it was about time to organize an American Folk Dance group (as they are now called according to President Reagan and Congress' decision in 1982).

One of the Vasa lodges in Malmo decided to have an American evening in January, 1980, with refreshments and entertainment American style. The Cultural Director called me, since he heard I used to square dance during my stay in Santa Barbara, California. Could I come and teach them how to square dance? I promised to come down and talk with them and see if I could get together enough couples to form a square. Well, I spoke to them, and 20 got interested. We started planning where we could rehearse. No halls or schools were at our disposal since we were a private organization. Finally the Ice Stadium let us use a glassed in patio, with no heat! This was in November with temperatures about 35°. We

danced in our heavy boots and anoraks and kept warm, taking a short stop for a hot cup of coffee now and then.

It was so much fun we all wanted to continue dancing (not only for the program), so on January 9, 1980 we decided to organize a permanent group. You must realize that there were only about four or five dancers who understood English, so everything had to be translated to Swedish. My old records with English calls were taped and we used a tape recorder for our music. We started with the fundamentals and records by such callers as Jonesy Jones, Bruce Johnson, Bill Saunders and Bob Ruff — records my husband and I had brought with us from Santa Barbara when we danced there. We chose our name, the Taws and Paws, and added Vasa to it since the one qualification for belonging to the group was that one was a Vasa member. The Vasa Taws and Paws Squaredancers are listed as an Activities Club of the Vasa Order of America.

We appear mostly at Swedish-American functions but have also been requested to dance at county fairs and international festivals. Several times a year we visit a number of the senior citizen homes in the area. Our original group of two squares now includes several other couples and I'm sure we will be dancing for a long time to come. I am now just a bystander, having reached a ripe old age, but my love for square dancing will always remain. Once a square dancer, always a square dancer.





Thirty-second

# National Square Dance Convention®

Louisville, Kentucky June 23, 24, & 25 1983

P. O. Box 1983 Fairdale, KY 40118

## CALLING ALL CALLERS — THE JOB MARKET IS WIDE OPEN IN LOUISVILLE

*By Lou Younkin*

**B**USINESS WILL BE BOOMING for callers at the 32nd National next June. And they'll have their names in lights. Here's the story.

There were six square dance halls in use for the 1981 Convention in Seattle and in 1982 there were 10 in Detroit. But from June 23 through June 25, 1983, at the Kentucky Fair and Exposition Center, there will be 14 square dance halls in use. And that's not all. There will be no down time (not counting squares that break down, which is another story). Dancing will begin in each hall at 9:00 AM and won't stop until 1:00 PM.

What that all means is that there were 740 spots open for callers to get national attention in Detroit, but there will be 2,039 spots available in Louisville. On top of that, there will be 650 spots for round dance cuers, up about a third over 1982, and another 50 spots for instructors of contra dancing, about the same as in the past. Three halls at the Fairgrounds will be used exclusively for round dancing and one hall exclusively for contra dancing.

Wow, you say, that sure is a lot of dancing. And, wow, you say, that sure is a lot of spots available for callers, cuers and instructors.

Well, wow, you're right. The reason for the dramatic increase is that the officials of the 32nd National are expecting 40,000 or more dancers to converge in Louisville next June.

How will all these callers get their names in lights? Easy. As each caller, round dance cuer or contra instructor does his or her thing, a film-clip badge with his name, address and telephone number will be projected on a screen behind the stage. You'll know exactly how to get in touch with the people you want to get in touch with.

All callers will be given an equal opportunity to be on the program. To present the best program for the dancers, the callers will be placed at a level most beneficial to them and at times that offer the most exposure to the dancers. Callers who are not on the program but wish to call should register at the Convention as alternates. To be programmed, callers must be registered and establish a self-profile (biographical data about themselves). The deadline is February 1.

### **Louisville will be Hospitable**

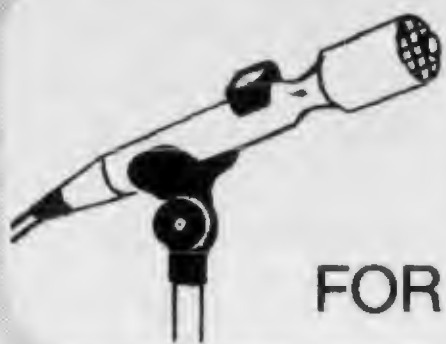
Louisville has a problem. Geographically speaking, we don't know whether we're on the

*Please see **NATIONAL**, page 94*

### **IMPORTANT HOTEL/MOTEL INFORMATION FOR IMMEDIATE RELEASE**

As of September 1, the following motels/hotels are filled: 1. Admiral Benbow Inn, 2. Alamo Plaza, 4. Colony, 5. Continental Inn, 7. Holiday Inn Central, 11. Holiday Inn South, 13. Holiday Inn Southeast, 14. Holiday Inn Southwest, 16. Howard Johnson Midtown, 18. LaQuinta Motor Inn, 19. Leslie Motel, 21. Motel Six, 22. Ramada Inn Airport, 24. Red Carpet Inn, 25. Red Roof Inn, and 30. Thrifty Dutchman. No. 40, Robert E. Lee, New Albany, is closed.





# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

December, 1982

*By Gene Trimmer, Paragould, Arkansas*

**T**HE TERM "ALL POSITION DANCING" (APD) has been replaced with "Dance By Definition" (DBD) by vote of Callerlab. The Teaching and APD Committees have been combined into the DBD Committee. We need to use that concept in our teaching and workshop sessions. One member of a basic family that has been confusing to dancers because of caller use, in combinations, is half tag. The predominant use of trade and roll to follow it has clouded the potential of the call. Further, the frequent use of trade and roll gives the impression that the roll is Mainstream use. It is actually Plus when "roll" is used.

All of the possible right hand ocean wave position combinations are applicable to the call half tag dependent upon how you set it up. If you start from parallel two face lines with the girls in the center you will end in parallel ocean waves with alternate sex of boy-girl-boy-girl. If you start from back-to-back lines of four with a boy-boy-girl-girl setup, it will terminate in what we call "normal" parallel ocean waves consisting of boy-girl-girl-boy, etc.

If we properly teach dancers, by definition, they have very little trouble with positioning themselves properly when a call is given. Often the only trouble encountered lies in the caller's expertise in the field of formation awareness. Almost any call that applies to ocean waves or mini-waves can be given after the call half tag. Let's first look at some zeros using half tag and then get into some choreography. These zeros will primarily apply to "normal" couples only.

## LINE ZEROS

Using pass thru preceding half tag

**Pass thru . . . half tag . . . single hinge**  
**Centers trade . . . boys run**

**Pass thru . . . half tag . . . swing thru**  
**Split circulate . . . boys run**

**Pass thru . . . half tag . . . split circulate**  
**Boys run . . . couples circulate**  
**Bend the line**

**Pass thru . . . half tag . . . swing thru**  
**Walk and dodge . . . partner trade**

From facing lines

**Half tag . . . scoot back . . . split circulate**  
**Boys run . . . bend the line**

**Half tag . . . single hinge . . . centers trade**  
**Scoot back . . . boys run . . . right and left thru**

**Half tag . . . swing thru . . . walk and dodge**  
**U turn back . . . right and left thru**

**Half tag . . . scoot back . . . swing thru**  
**Split circulate . . . girls U turn back**

## BOX ZEROS

**Swing thru . . . scoot back . . . girls run**  
**Half tag right**

**Swing thru . . . boys run . . . half tag right**  
**Box the gnat . . . right and left thru**

**Touch one quarter . . . split circulate**  
**Single hinge . . . girls run . . . half tag right**

**Touch one quarter . . . swing thru**  
**Centers run**  
**Half tag . . . ladies trade . . . recycle**

Now let's get to some choreography with the use of half tag from various lines.

Starting in back-to-back boy-boy-girl-girl lines which terminate in "normal" parallel waves with boys on the ends

**Heads lead right . . . swing thru**  
**Single hinge**

**Scoot back . . . swing thru . . . centers run**  
**Bend the line . . . pass thru . . . half tag**  
**Swing thru . . . turn thru . . . allemande left**



Starting in back-to-back girl-girl-boy-boy lines and terminating in "normal" waves with girls on ends

**Heads swing thru . . . slide thru**  
**Right and left thru . . . touch one quarter**  
**Scoot back . . . swing thru . . . centers run**  
**Bend the line . . . pass thru . . . half tag**  
**Scoot back . . . boys run . . . promenade home**

A couple of routines starting in "normal" right hand two face lines which terminate in our most common alternate sex waves

**Heads swing thru . . . boys trade . . . boys run**  
**Half tag . . . walk and dodge**  
**Right and left thru . . . veer left**  
**Couples circulate . . . half tag**  
**Split circulate . . . single hinge . . . girls run**  
**Half tag right . . . allemande left**

**Heads lead right . . . touch to a wave**  
**Girls run**  
**Half tag . . . boys run . . . pass the ocean**  
**Boys circulate . . . girls circulate**  
**All eight circulate . . . girls run . . . half tag**  
**Split circulate (face right)**  
**Right and left grand**

Starting in two face lines with same sex as partners and terminating in "normal" waves

**Sides square thru . . . touch one quarter**  
**Swing thru . . . centers run**  
**Half tag . . . swing thru**  
**Girls U turn back . . . ferris wheel . . . pass thru**  
**Touch one quarter . . . swing thru**  
**Centers run**  
**Half tag . . . swing thru . . . girls U turn back**  
**Wheel and deal . . . allemande left**

**Sides promenade half . . . lead right**  
**Swing thru**  
**Single hinge . . . swing thru . . . centers run**  
**Half tag . . . turn thru . . . allemande left**

**Heads spin the top . . . turn thru**  
**Circle to a line . . . pass thru**  
**Wheel and deal . . . zoom . . . pass thru**  
**Swing thru . . . single hinge . . . swing thru**  
**Centers run . . . half tag . . . right and left grand**

Half tag can, by definition, also terminate in right hand columns when started from tidal lines. It is especially important here that dancers *all* take a couple of steps forward *after* facing the center of their half of the line. Lets

take a look at that with a couple of routines from tidal two face lines.

**Heads lead right . . . veer left**  
**Couples circulate**  
**Couples hinge . . . center couples trade**  
**(In your own four) half tag**  
**Circulate . . . single hinge**  
**Fan the top . . . recycle . . . pass to the center**  
**Star thru . . . pass thru . . . partner trade**  
**Allemande**

**Sides lead right . . . spin the top . . . swing thru**  
**Girl run . . . (in your own four) half tag**  
**Boy run . . . square thru three quarters**  
**Allemande**

**Heads pass thru . . . partner trade**  
**Reverse flutterwheel . . . square thru**  
**Circle to a line**  
**Right and left thru . . . veer left . . . girls trade**  
**(In your own four) half tag . . . single hinge**  
**Fan the top . . . right and left grand**

We can also provide a lot of variety with follow-up uses of in — out — right or left after the call half tag. It can border on "wild" but still be a lot of fun to do.

**Heads square thru . . . swing thru . . . boys run**  
**Half tag out . . . centers in**  
**Cast off three quarters . . . slide thru**  
**Allemande left**

Before continuing further let us look at some

### **SQUARE THRU EQUIVALENTS**

**Pass the ocean . . . girls trade . . . spin the top**  
**Boys run . . . half tag . . . walk and dodge**

**Right and left thru . . . swing thru . . . boys run**  
**Half tag . . . boys run**

**Pass the ocean . . . girls trade . . . girl run**  
**Half tag right . . . pass thru**

**Fan the top . . . girls run . . . half tag right**  
**Pass thru**

**Pass the ocean . . . swing thru . . . boys run**  
**Half tag — left**

#### **SPECIAL WORKSHOP EDITORS**

**Bob Van Antwerp . . . . . Workshop Editor**  
**Joy Cramlet . . . . . Round Dances**



Now we will use some of those in a bit of choreography that will produce some variety in formation uses.

**Heads pass ocean . . . girls trade . . . girls run**  
**Half tag — right . . . pass thru**  
**Pass the ocean**  
**Girls trade . . . spin the top**  
**Boys run . . . half tag**  
**Walk and dodge . . . boys fold . . . star thru**  
**Couples circulate . . . boys circulate**  
**Promenade**

**Sides pass the ocean . . . swing thru**  
**Boys run**  
**Half tag left . . . square thru three quarters**  
**Trade by . . . star thru . . . right and left thru**  
**Fan the top . . . girls run . . . half tag right**  
**Pass thru . . . trade by . . . allemande left**

**Heads right and left thru . . . swing thru**  
**Boys run . . . half tag**  
**Boys run . . . right and left thru**  
**Veer left . . . boys circulate . . . girls trade**  
**Half tag . . . walk and dodge . . . ends fold**  
**Right and left grand**

**Sides star thru . . . pass thru . . . swing thru**  
**Boys run . . . half tag left . . . trade by**  
**Touch one quarter . . . split circulate**  
**Single hinge . . . girls run . . . half tag left**  
**Right and left grand**

**Side ladies chain . . . sides star thru . . . zoom**  
**Double pass thru . . . lead couple U turn back**  
**Do sa do . . . swing thru . . . boys run**  
**Pass thru**  
**Half tag out . . . first couple go left**  
**Next couple go left . . . promenade home**

Now let's look at a couple with zero lines to pass thru and half tag.

**Sides pass the ocean . . . swing thru**  
**Boys trade . . . boys run . . . half tag left**  
**Circle to a line . . . pass thru . . . half tag**  
**Swing thru . . . walk and dodge . . . boys fold**  
**Star thru . . . promenade home**

**Sides lead right . . . pass the ocean**  
**Fan the top . . . slide thru . . . pass thru**  
**Half tag . . . swing thru . . . split circulate**  
**Boys run . . . allemande left**

Another member of the Tag Family that gets very little use is partner tag. In the case of facing lines out of sequence it is really a better call to use pass thru . . . partner tag than to call a crosstrail thru to allemande left. Some will probably remember the old use of Triple Tag which is tag the line . . . partner tag . . . tag the line and it ended in a completed double pass thru formation. We'll use it in the next sequence.

**Heads lead right . . . circle to a line**  
**Pass thru . . . wheel and deal**  
**Double pass thru**  
**Centers in . . . cast off three quarters**  
**Pass thru . . . tag the line . . . partner tag**  
**Tag the line . . . first couple go left**  
**Next couple to right . . . star thru**  
**Half sashay . . . swing the girl in front of you**  
**Promenade**

**Heads pass thru . . . partner tag**  
**Do sa do waves**  
**Swing thru . . . girls circulate . . . boys trade**  
**Boys run . . . bend the line . . . pass thru**  
**Partner tag to corner . . . allemande left**

**Heads lead right . . . circle to a line**  
**Pass thru . . . wheel and deal . . . zoom**  
**Double pass thru . . . partner tag . . . half tag**  
**Swing thru . . . turn thru . . . allemande left**

**Heads pass thru . . . partner trade**  
**Partner tag**  
**Touch one quarter . . . centers circulate**  
**Boys run . . . reverse flutterwheel . . . pass thru**  
**Wheel and deal . . . centers star thru**  
**Pass thru . . . partner tag . . . pass thru**  
**Trade by . . . swing thru . . . all eight circulate**  
**Turn thru . . . allemande left**

## **CORRECTION**

Please refer to the modulares on page 16 of *SQUARE DANCING*, August, 1982. ZS-ZL in the left column should be amended to read as follows:

|                            |
|----------------------------|
| <b>Head ladies chain</b>   |
| <b>Heads square thru</b>   |
| <b>Right and left thru</b> |
| <b>Ladies chain</b>        |
| <b>Spin the top</b>        |
| <b>Men run</b>             |
| <b>Wheel and deal</b>      |



# ROUND DANCES

## HOOKED ON TANGO — Hi-Hat BB 006

**Choreographers:** Jim and Bonnie Bahr

**Comment:** An interesting tango. The bridge has only eleven beats. Good tango music.

### INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Corte, —, Recov, —; Fwd, Side, Draw, —;

### PART A

1-4 Fwd, —, Face, Side; XIB, Flare SEMI-CLOSED, Bk, Side; Thru, Flare, Thru end CLOSED, —; Fwd, Side, Draw, —;

5-8 Fwd, —, 2 BANJO M facing LOD, —; (Flare twice) Rk Fwd, Rk Bk, Rk Fwd, Rk Bk SEMI-CLOSED: Fwd, —, Pickup to CLOSED, —; Fwd, Side, Draw, —;

9-12 Fwd, —, 2, —; Rk Fwd, Recov, Fwd, —; Rk Fwd, Recov, Fwd, —; Fwd, Side, Draw, —;

13-16 Fwd, —, Manuv M face RLOD, —; Pivot, 2, Point, —; Draw, —, Side, Corte; Recov, Draw, Touch, —;

### BRIDGE

1-3 Side/Close, —, —; Fwd SEMI-CLOSED, —, Pickup to CLOSED M face LOD, —; Fwd, Side, Brush, Tap;

### PART B

1-4 Fwd, —, Fwd, —; Fwd, Side, Fwd, —; Fwd, —, Fwd, Side; Fwd, —, Fwd, —;

5-8 Fwd, Side, Bk, —; Bk, Side, Close, —; Fwd, Side, Side, —; Thru, Side, Close, —;

9-12 Curve, —, 2, —; Turn Rock, 2, 3, —; Curve, —, 2, —; Turn Rock, 2, 3, —;

13-16 Fwd, —, Manuv, Side; Hook, —, Unwind, —; Side, —, Pickup CLOSED, Side; Close, —, Drop Tap, —;

SEQUENCE: A — A — Bridge — B — B plus Ending.

Ending:

1 Side Rise, —, Drop, —.

## I DIDN'T KNOW — Hi-Hat BB 006

**Choreographers:** Jim and Carol Elder

**Comment:** An enjoyable two-step routine with good big band sounding music.

### INTRODUCTION

1-4 SEMI-CLOSED facing LOD Wait; Wait; Walk, —, 2, —; Cut, Bk, Cut, Bk;

### PART A

1-4 Vine Apart, 2, 3 face partner & COH, —; Lunge twd RLOD, —, Recov, —; LOD Fwd Two-Step end BUTTERFLY M face WALL; Side, XIB, Side, XIB;

5-8 Side, Close, XIF to SIDECAR RLOD, —; Walk, —, 2, —; Side, Close, XIF LOD, —; BUTTERFLY M face WALL Side, XIB, Side, XIB;

9-12 Side, Close, Step Apart, —; Rock Apart, —, Recov to BUTTERFLY M facing WALL, —; Side, Close, Thru, —; Vine, 2, 3, 4 end CLOSED;

13-16 Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end BUTTERFLY M facing WALL; Side, XIB, Side, XIB;

### PART B

1-4 Roll LOD, 2, 3, 4 end OPEN face LOD; Run Fwd, —, 2, 3; Rk Fwd, —, Recov, —; Bk, Lock, Bk, —;

5-8 Lunge Bk to Bk, —, Recov M face WALL, —; Lunge Side, —, Recov to face RLOD in LEFT-OPEN, —; Fwd, Lock, Fwd, —; Lunge Side, —, Recov Fwd face LOD, Fwd;

SEQUENCE: A — B — B — A — B — B plus Ending.

Ending:

1-4 SEMI-CLOSED Walk, —, 2, —; Cut, —, Bk, —; Cut, —, Bk, —; Apart, —, Point, —.

## LONESOME LIFE — CDC-DB8

**Choreographers:** Ralph and Joan Collipi

**Comment:** An easy two-step routine with nice light and pleasant music. One of the bands of this record has a line dance country western style. It also has cues. It is written by Ed Barkas and Marilyn Ryding.

### INTRODUCTION

1-4 OPEN facing LOD Wait three pickup notes Step, Kick, Step, Kick; Fwd Two-Step; Step, Kick, Step, Kick; Fwd Two-Step end in VARSOUVIANNA;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Strut, —, 2, —; 3, —, 4, —;

5-8 Vine Apart, —, 2, —; Side Two-Step; Vine Together, —, 2, —; Side Two-Step end BUTTERFLY M face WALL;

9-12 Rock Apart, —, Recov, —; Change Sides Two-Step; Rock Apart, —, Recov, —; Change Sides Two-Step end CLOSED M facing WALL;

13-16 Turn Two-Step; Turn Two-Step end M facing LOD; Strut, —, 2, —; 3, —, 4 end BUTTERFLY M face WALL, —;

### PART B

1-4 Face to Face Two-Step; Bk to Bk Two-Step; Solo Spot Circle L, —, 2, —; 3, —, 4, —;

5-8 Face to Face Two-Step; Bk to Bk Two-Step; Solo Spot Circle R, —, 2, —;



- 3, —, 4 end OPEN facing LOD, —;  
 9-12 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Bk, Close; Walk Fwd, —, 2 end BUTTERFLY M face WALL;**  
 13-16 **Side Two-Step; Side Two-Step; (Twirl) Side, —, XIB, — end OPEN facing LOD; Walk Fwd, —, 2 end BUTTERFLY M face WALL, —;**

#### INTERLUDE

- 1-2 **Basketball Turn, —, 2, —; 3, —, 4 end VARSOUVIANA facing LOD, —;**

SEQUENCE: A — B — Interlude — A — B except to end in OPEN facing LOD — plus Ending.

Ending:

- 1-6 **OPEN facing LOD Fwd, Lock, Fwd, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —; Walk Fwd, —, 2, —; Fwd, —, Cross Point, —.**

### LOVE IS A BEAUTIFUL SONG — Grenn 17013

**Choreographers:** John and Alice Chauval

**Comment:** An enjoyable waltz routine and the music is pleasant. One side of record is cued.

#### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**  
 5-8 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, XIB, Side; Thru, Side, Close end BUTTERFLY M facing WALL;**

#### PART A

- 1-4 **Step, Lift/Swing, —; Spin Manuv end M face RLOD in CLOSED, 2, 3; 1/4 (R) Waltz Turn; 1/4 (R) Waltz Turn M face LOD;**  
 5-8 **(L) Waltz Turn; (L) Waltz Turn; Whisk; Thru, Side, Close;**  
 9-12 Repeat action meas 1-4 Part A:  
 13-16 Repeat action meas 5-8 Part A:  
 17-20 **(Twirl) Side, XIB, Side; Pickup, 2, 3 end CLOSED M face LOD: Fwd, Point, —; Bk, Point Bk, —;**  
 21-24 **(L) Waltz Turn; (L) Waltz Turn end M face WALL; Fwd, Side, Recov; Thru, Side, Close;**  
 25-28 Repeat action meas 17-20 Part A:  
 29-32 Repeat action meas 21-24 Part A:

#### PART B

- 1-4 **Solo Roll LOD, 2, 3; 4, 5, 6 end BUTTERFLY; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**  
 5-8 **Lead hands joined (Circle) Fwd, Side, Close; (Circle) Bk, Side, Close end BUTTERFLY; Waltz Away, 2, 3; Waltz Together, 2, 3;**  
 9-12 Repeat action meas 1-4 Part B:  
 13-16 Repeat action meas 5-8 Part B:  
 17-20 **Fwd Waltz, 2, 3; Wrap, 2, 3; Fwd Waltz, 2, 3; Fwd, 1/4 R Turn M face WALL in**

CLOSED, **Close;**

- 21-24 **Balance Bk, —, —; Manuv, 2, 3 end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M facing WALL;**

25-28 Repeat action meas 17-20 Part B:

29-32 Repeat action meas 21-24 Part B:

SEQUENCE: A — B — A plus Ending.

Ending:

- 1-4 **(Twirl) Side, XIB, Side; Pickup to CLOSED, 2, 3 M face LOD; Fwd, Point, —; Bk, Point Bk, —;**  
 5-8 **(L) Waltz Turn; (L) Waltz Turn end M face WALL; Fwd, Side, Recov; Thru to OPEN face LOD, Step Apart, Point.**

### TROPICAL NIGHT — Grenn 17014

**Choreographers:** Hal and Lou Neitzel

**Comment:** This routine has both two-step and foxtrot rhythm. Good big band music. Bet you will remember the tune. It was used for a very popular routine a few years ago. Cues on one side of record.

#### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

#### DANCE

- 1-4 **Side, Close, XIF to SIDECAR, —; Check Fwd, —, Fishtail, 2; 3, 4, 5, —; side, Close, XIF to BANJO Check, —;**  
 5-8 **Fishtail, 2, 3, 4; Fwd, —, 1/4 R Turn M face WALL in CLOSED, — Turn Two-Step; Turn Two-Step end M face LOD;**  
 9-12 **Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side, —; Bk, —, Side/Fwd BANJO M face LOD & WALL, Close; Fwd, —, Fwd end CLOSED M face WALL, —;**  
 13-16 **Side, Close, Fwd, —; Side, Close, 1/4 R Turn M face WALL, —; Side, Close, Side, Closed; Fwd, —, Pickup to CLOSED M face LOD, —;**  
 17-20 **L Diamond Turn end BANJO M face RLOD; L Diamond Turn end M face LOD; Fwd, —, 1/4 R Turn face WALL in CLOSED, —; Side, Close, Side end SEMI-CLOSED, —;**  
 21-24 **Manuv end M face RLOD & WALL, —, Side, Close end CLOSED M face RLOD; Fwd, —, Side, Close; Bk, —, Side, Close; Fwd, Close, Dip Bk, —;**  
 25-26 **Recov M face COH, —, Side Turning 1/4 R, Recov to Side M face LOD in SIDECAR: Fwd, —, Fwd end CLOSED, —; Side, —, XIB, —; L Face Turn Two-Step end M face COH;**  
 29-32 **Side, —, XIB, —; Turn Two-Step end SEMI-CLOSED face LOD; Fwd, Close,**



**Bk, Bk; Dip Bk, —, (W Flare) Pickup to  
CLOSED M face LOD, —;**

**INTERLUDE**

1-4 **Side, Close, Fwd, —; Rock Fwd, —, Re-  
cov, —; Side, Close, Bk, —; Rock Bk, —,  
Recov, —;**

SEQUENCE: Dance — Interlude — Dance plus  
Ending.

Ending:

1-4 **Fwd, —, Side, Close; Fwd, —, Side  
Close; Fwd, —, 1/4 R Turn M face WALL,  
—; Side, Close, Apart, Point.**

**SINGING CALLS**

**WOULD YOU CATCH A FALLING STAR**

By Toots Richardson, Clinton, Oklahoma

**Record: Petticoat Patter #105**, Flip Instrumental with Toots Richardson

OPENER, MIDDLE BREAK, ENDING

**Sides face grand square**

**Do you know the crowd was very small**

**For a country music show**

**But he faked a curtain call**

**Just like it was years ago circle left**

**And then a lady grabbed his arm**

**As he staggered down the aisle**

**Allemande left and promenade**

**With all his country charm**

**He addressed her with a smile**

FIGURE:

**Heads you square thru four hands around**

**The corner do sa do swing thru**

**Boys run right you bend the line**

**Go right and left thru you flutterwheel**

**Then you slide thru swing old corner**

**Promenade sing a golden oldie song**

**If you catch a falling star**

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

**MY BUNDLE OF SOUTHERN SUNSHINE**

By Chuck Myers, Dayton, Ohio

**Record: Thunderbird #225**, Flip Instrumental with Chuck Myers

OPENER, ENDING

**Circle left**

**They took a bundle of southern sunshine**

**For a heart they used a rose**

**Walk around the left hand lady**

**See saw around your own**

**Allemande left the corner weave the ring**

**Go in and out until you meet her**

**Swing your girl around and promenade**

**I'll always be in love**

**With that angel from above**

**My bundle of southern sunshine**

**MIDDLE BREAK**

**Four little ladies chain across that ring**

**Rollaway circle left that way**

**Four ladies rollaway you**

**Circle to the left that way**

**Allemande the corner weave the ring**

**Go in and out until you meet her**

**Swing your girl around and promenade**

**She's the sweetest of sweeter than**

**Sweet things my bundle of southern sunshine**

FIGURE:

**Heads square thru four hands around**

**Out to the corner do sa do**

**Swing thru the outside two and then**

**The boys run right bend the line**

**Right and left thru turn the girl then**

**Flutter wheel straight across slide thru**

**Swing that corner girl and promenade**

**I'll always be in love**

**With that angel from above**

**My bundle of southern sunshine**

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

**SMOOTH TALKING BABY**

By Joe Saltel, Eureka, California

**Record: Chinook #053**, Flip Instrumental with  
Joe Saltel

OPENER:

**Four ladies chain across the ring you know**

**You rollaway and circle left**

**Four ladies rollaway circle left I say**

**Left allemande and weave the ring**

**Smooth talkin' baby do sa do and promenade**

**Smooth talkin' baby maybe**

**You're the meaning of my dreams**

MIDDLE BREAK, ENDING

**Sides face grand square**

**I've waited so long for you to come along**

**I thought time would never fly**

**Do what you want to do**

**Say what you want me to**

**I hear you talkin' with your eyes**

**The four little ladies promenade**

**Go walkin' round the ring**

**Swing the partner round and promenade**

**Smooth talkin' baby maybe**

**You're the meaning of my dreams**

FIGURE:

**Heads square thru four hands you know**

**Around the corner do a do sa do swing thru**

**Then spin the top my friend boys move up**

**Right and left thru you know rollaway**

**Curlique then the boys run pass thru**

**Left allemande come back promenade**

**Smooth talkin' baby maybe**

**You're the meaning of my dreams**

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



## **FIGHTIN' SIDE OF ME**

By Joe Porritt, Louisville, Kentucky

**Record: JoPat #211**, Flip Instrumental with

Joe Porritt

**OPENER:**

**Circle left**

I hear people talking bad about the way  
They have to live here in this country  
Left allemande corner girl come back  
Do sa do the men star left  
Turn partner by the right left allemande  
Come back and promenade her  
When they're running down our country  
Man they're walking  
On the fighting side of me

**MIDDLE BREAK, ENDING**

**Sides face grand square**

They're walking on the fighting side of me  
Running down a way of life our fighting  
Men have fought and died to keep  
If you don't love it leave it  
Let this song that I'm singing  
Be a warning promenade  
When you're running down my country  
You're walking on the fighting side of me

**FIGURE:**

One and three promenade go halfway around  
Walk up and square thru dance four hands  
Go round the land with the outside two go  
Right and left thru pass thru trade by  
Swing the corner lady promenade her  
When they're running down our country  
Man they're walking

**On the fighting side of me**

**SEQUENCE:** Opener, Figure twice, Middle  
break, Figure twice, Ending.

Pass thru . . . swing thru that outside two  
Boy run around the girl . . . couples circulate

**Bend the line . . . touch a quarter**

Girls run around the boys . . . touch a quarter  
Boys run . . . reverse the flutter . . . star thru  
Pass thru . . . trade by . . . touch a quarter  
Split circulate . . . boys run . . . reverse flutter  
Star thru . . . veer to the left . . . ferris wheel  
Zoom . . . centers go right and left thru  
Flutter wheel  
Right and left thru . . . swing thru  
Boy run around this girl . . . bend the line  
Star thru . . . right and left thru  
Roll away with a half sashay . . . zoom  
Zoom again . . . right and left grand  
Promenade

Two and four . . . pass thru . . . separate  
Walk around one . . . center four square thru  
Outside four star thru . . . swing thru  
Boy run around the girl . . . couples trade  
Ferris wheel . . . center two touch a quarter  
Split circulate . . . boy run around the girl  
Star thru . . . swing thru . . . sides face  
Right and left grand everybody  
Stop at home . . . two and four to the middle  
Square thru four . . . right and left thru  
Roll away with a half sashay . . . pass thru

## **The MAINSTREAM Program**

Jon Jones

*Arlington, Texas*

**Circle left**

Walk around left hand lady  
See saw taw  
Left allemande . . . right and left grand  
Promenade home

Heads square thru . . . do sa do . . . swing thru  
Spin the top . . . right and left thru  
Square thru three quarters  
Left allemande . . . right and left grand  
Do sa do . . . four men star left  
Star promenade with partner  
Four ladies turn back . . . go the other way  
Twice around the ring  
Box the gnat . . . pull by . . . left allemande  
Weave the ring . . . promenade home

Sides square thru . . . do sa do . . . curlique  
Cast off three quarters  
Fan the top . . . right and left thru  
Pass thru . . . bend the line . . . slide thru  
Curlique . . . cast off three quarters  
Fan the top . . . recycle  
Pass thru . . . wheel and deal  
Center two square thru three quarters  
Left allemande . . . right and left grand  
Promenade home

## **TRACKS FROM THE 1983 PREMIUM ALBUMS**

### **The BASIC Program**

Marshall Flippo

*Abilene, Texas*

Circle eight . . . do a do paso  
Allemande thar . . . slip the clutch  
Left allemande . . . grand right and left  
Promenade don't slow down  
One and three wheel around  
Right and left thru . . . pass thru  
Bend the line . . . star thru . . . California twirl  
U turn back . . . right and left grand  
Promenade

One and three  
Pass thru . . . separate . . . walk around one  
Line of four  
Center four square thru four  
Outside two star thru . . . swing thru  
Boy run around the girl . . . couples trade  
Ferris wheel . . . center two star thru  
Right and left thru . . . star thru again



Heads right and left thru . . . slide thru  
 Pass thru . . . do sa do  
 Spin chain thru . . . spin chain thru  
 Boys double circulate . . . swing thru  
 Boys run . . . bend the line  
 Pass thru . . . wheel and deal . . . zoom  
 Square thru three quarters  
 Left allemande . . . right and left grand  
 Promenade . . . don't stop  
 One and three wheel around  
 Right and left thru . . . slide thru  
 Pass thru . . . left allemande  
 Right and left grand . . . promenade home

## The PLUS Plateau

Wade Driver  
*Houston, Texas*

Circle left . . . allemande left  
 All eight spin the top  
 Boys run . . . promenade  
 Heads wheel around . . . right and left thru  
 Load the boat . . . box the gnat  
 Right and left grand . . . promenade home . . .

Heads square thru . . . touch a quarter  
 Follow your neighbor and spread  
 Spin chain the gears . . . swing thru  
 Boys run . . . couples circulate  
 Crossfire . . . all eight coordinate  
 Couples circulate . . . bend that line  
 Right and left thru . . . Dixie style  
 Trade the wave and roll  
 Double pass thru . . . girls U turn back  
 Touch a quarter . . . fan the top  
 Right and left thru . . . pass thru  
 Wheel and deal  
 Double pass thru . . . track II  
 Swing thru . . . girls circulate . . . boys trade  
 Boys run . . . bend the line  
 Star thru . . . pass to the center  
 Square thru three quarters  
 Allemande left . . . right and left grand

Sides square thru . . . swing thru  
 Boys trade . . . boys run . . . half tag  
 Scoot back . . . boys run  
 Pass the ocean . . . all eight circulate  
 Girls trade . . . relay the deucey  
 Swing thru . . . boys run . . . half tag  
 Follow your neighbor . . . left swing thru  
 Girls run . . . ferris wheel  
 Right and left thru . . . centers pass thru  
 Swing thru . . . boys run  
 Couples circulate . . . girls trade  
 Bend the line . . . load your boat  
 Allemande left . . . promenade  
 Don't slow down . . . side pair wheel around  
 Right and left thru . . . flutter wheel  
 Touch a quarter . . . everybody circulate

Boys run . . . star thru . . . pass thru  
 Wheel and deal . . . zoom  
 Square thru three quarters  
 Allemande left . . . right and left grand

## ADVANCED ONE

Jack Lasry  
*Hollywood, Florida*

Heads do a double star thru  
 Same two cloverleaf  
 Sides triple star thru . . . and roll  
 Allemande left  
 Grand right and left . . .  
 All eight spin your top . . . box the gnat  
 Promenade home

Heads square thru . . . swing thru  
 Boys run . . . crossover circulate  
 Turn and deal . . . star thru  
 Pass thru . . . bend the line . . . star thru  
 Pass thru . . . trade by . . . left allemande  
 Promenade . . . keep on walking  
 Head couples wheel around . . . pass thru  
 Wheel and deal . . . zoom  
 New centers make me a wave  
 Chain reaction . . . boys run  
 Bend the line . . . star thru . . . pass thru  
 U turn back . . . square thru  
 On the third hand . . . do a right and left grand  
 Meet your date . . . promenade home

Sides square thru  
 Do sa do . . . make a wave . . . boys run  
 Boys trade . . . cast a shadow  
 Acey deucey . . . boys run  
 Wheel and deal  
 Right and left thru . . . pass thru  
 Trade by . . . touch one quarter  
 Follow your neighbor and spread  
 Ladies trade . . . boys run  
 Cast a shadow . . . right and left grand  
 Promenade home

Heads pass thru . . . U turn back  
 Square thru . . . on the third hand  
 Start a split square thru four  
 Trade by . . . do sa do . . . ocean wave  
 Follow your neighbor and spread  
 Boys run . . . pass thru . . . tag the line  
 Centers in . . . explode the line  
 Chase right . . . boys run  
 Star thru . . . pass to the center  
 Square thru three quarters  
 Left allemande . . . promenade home

Sides star thru . . . double pass thru  
 Horseshoe turn . . . swing thru  
 Boys run . . . crossover circulate  
 Turn and deal . . . pass thru  
 Trade by . . . left allemande



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## CALLER of the MONTH



*Bruce Bird, Shawnee, Kansas*

**T**WO POINTS OF PHILOSOPHY tend to guide Bruce Bird as a caller/teacher. On calling, he says, "The caller should be a catalyst for what happens at the dance, not the star of the show. The dancers provide the harmony, excitement and joy which the caller only draws from them. It's most important to understand people in order to fulfill the needs of the dancers." On dancing, Bruce says, "We believe the activity is basically a vehicle for social interaction and brings couples together in a way that is rare in our society." He adds that the social value outweighs any other values.

Bruce Bird's calling experience began in the late forties and early fifties when traveling couple dances such as Birdie In The Cage and Dive For the Oyster were the highlights of a program and live bands the accepted musical background. It was not until 1966 that Bruce and his wife Roberta took an actual square dance class and the calling followed a year later when the regular Club caller moved away. Today's expertise is result of long, tough hours of self study and caller schools. Bruce says he owes a great deal to such mentors as Harold Bausch, Frank Lane, Earl Johnston, Vaughn Parris, Ardy Jones, Don Armstrong, Manning and Nita Smith, and Betty and

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Clancy Mueller. All of these leaders are contributors to Bruce's overall presentation of squares, rounds and contras. Getting started, by his own admission, was not easy and he vowed once he was able, he'd help others learn to call. The vow became reality with a callers and/or cuers school offered each year to fill the need within the local area. The Bird's regular commitments include a square dance club, a round dance club where Roberta is the teacher/cuer and a Contra club. In 1983, they will again be on staff at the Vaughn Parrish Ranch and the new year holds expectations of a trip to England. Plans are underway for exchange visits, whereby a group from Kansas, along with Bruce and Roberta, will be turnabout hosts with their dancing friends from Leicester and Nottingham.



## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

As you are probably aware, the financial and political situation in Mexico deteriorated rapidly early this year and much of the square dance population moved back to the United States. The result was that on any given dance



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date it was difficult to floor a square. My wife and I, too, deemed it advisable to reestablish residence in the U.S. in Kerrville, Texas. There is a well-established club here and it is not my intention to interfere with their program. However, in the area there are over 100 women without partners who would like to enjoy fellowship and exercise afforded by a square dance program. I am considering teaching a class and forming a club of all women dancers. We realize that dancing would be restricted to our club or, at the most,

visitations to other clubs in complete squares. Would you consider this feasible?

V. Sam Houston  
Kerrville, Texas

Dear Editor:

A simple thank you is inadequate to describe my appreciation for the scholarship you granted me this year. This enabled my wife and I to attend the Cal Golden/Gene Trimmer College in Hot Springs, Arkansas. The wealth of information and experience these gentlemen had to offer made the week speed



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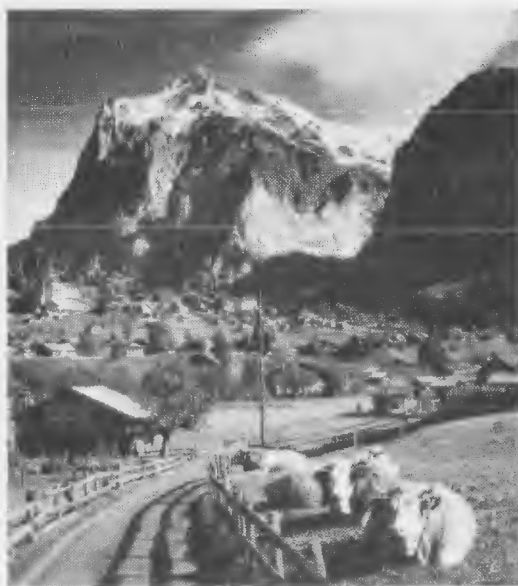


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— Bob & Vivian Bennett

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by all too quickly . . . I've heard it said that while dancing's fun, calling is heaven. It must be because there are so many angels out there dancing.

Don and Marily Wood  
L'Anse, Michigan

Dear Editor:

I was overjoyed to see the article by Bob Howell in the September magazine. Thank you for publishing this "gem" by a man who both believes and lives the idea that square dancing is first and foremost recreation and as

such should be a pleasant and enjoyable experience.

Don Buzzingham  
College Station, Texas

Dear Editor:

We are in search of our Traveling Pillow, which left us May 26, 1979, with a couple from Los Alamos, New Mexico. We did hear it had reached Alabama but from there do not know its whereabouts. There were instructions in a pocket on the pillow. It is blue velvet with badges of the clubs who had it and passed it on

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Dorothy Chadwell

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Dear Editor:

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their ideas on solutions as they wait for their  
turn to dance. A watchful eye is held by all to  
help with the needs of all present. We know  
our type of club is not for all, but for all of us,  
it's great!

Eleanor Williams  
Mason, Michigan

Dear Editor:

**SQUARE DANCING** is filled with articles  
and letters concerning styling and the so-  
called maverick dancers who put extra kicks,  
swings, etc., into the dance. Well, I'm one of  
'em and not ashamed of it either. I've been  
dancing for five years and what intrigued me  
in the first place was that people seemed to be  
having such a good time. They laughed,  
swung, kicked, bumped and had a ball. I was



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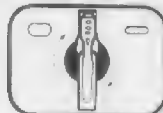
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taught the correct way; most callers I know do. We learned these alleged no-no's later. When anyone visits our club who doesn't like these things, they dance their way and we dance ours. When we visit a club that doesn't do these things, we dance their way. No big deal. What concerns me is that these two schools of thought are likely to split square dancing down the middle, which would be sad. We all dance to the same calls; we are all just as proficient; we don't slow anything down; we stay with the music, so why can't we do it our

way and others do it theirs? Thank you for letting me have my say. I thoroughly enjoy SQUARE DANCING and read each issue from cover to cover several times.

Joyce Shukers

DeQueen, Arkansas

We appreciate your sincerity and frankness. I'm sure there are others who feel as you do. Our concern is for those who have been hurt. From a personal side, I get my greatest pleasure when I dance with seven others who are synchronized enough so that we coordinate

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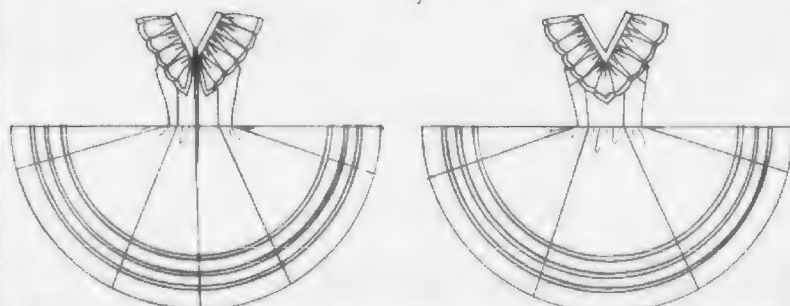
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our movements smoothly and to the beat of the music. Thank you for sharing your thoughts.  
— Editor

Dear Editor:

Several of our club members travel quite a lot and find that it is not always easy to get out-of-town information. Your August Directory is quite helpful.

Henry Christie  
Pittsburgh, Pennsylvania

Dear Editor:

Being a relatively new caller in experience, I find the Callers Notebook is just what I've been looking for. Please continue it in future issues.

Harry Johnson  
Morris Plains, New Jersey

Dear Editor:

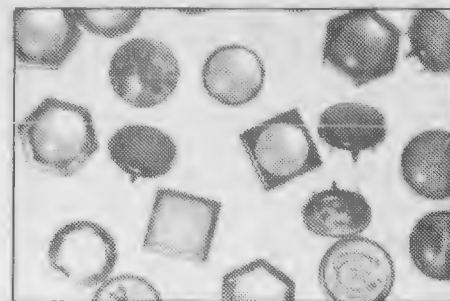
Just wanted you to know how much we agree with Rev. Roger Howell's letter (June, 1982). We are new to your publication (6 months) and new to square dancing (2 years). We had a Basic and Mainstream class of only 16 weeks. I don't need to tell anyone that it wasn't enough. We spent one whole year going to all the local dances but didn't have enough of a background for it. I can recall sitting down and crying after one festival. We broke down just about every square we were in. I was ready to quit but my husband wouldn't go along with it. We made up our mind that we needed a workshop which really practiced Mainstream. After checking several places we decided on Andy's Trout Farm, Dillard, Georgia, with Gordon and Edna Blum, staff callers. We found just what we were looking for. I guess what I am trying to say is: Clubs — you are cheating new dancers when



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you don't make this type of information available to them, have only 16-20 week classes, push them too fast and are not honest about your level of dancing.

Margaret and Phillip Ditchen  
Lancaster, Kentucky

Dear Editor:

The Modular Calling tips give me lots of help. I would also like to see more hints on sight calling. The Ammunition Section is also quite helpful to me. I call for three groups — a Mainstream club, a singles college club and an

Advanced club so I use materials from all sections of your magazine.

Gordon Hoagland  
Rexburg, Idaho

Dear Editor:

I was surprised to learn that all countries call their square dances in our native tongue. In just such ways global brotherhood is being established.

Madora Holt  
Beverly Hills, California

We agree! — Editor

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## SINGING CALLS

### HONKY TONK NIGHT ON BROADWAY — Hi-Hat 5048

Key: A      Tempo: 130      Range: HD  
Caller: Ernie Kinney      LG Sharp

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle right and left thru — square thru four hands — do sa do corner — curlique — scoot back — boys fold — girl turn thru — star thru — promenade.

**Comment:** A nice sounding release with good music and seemingly a lot of words that Ernie handles capably. The dance movements are timed well and the arrangement was enjoyed by the dancers. The key range may have to be tried by callers. Rating: ☆☆☆☆

### WOULD YOU CATCH A FALLING STAR — Petticoat Patter 105

Key: A      Tempo: 128      Range: HE  
Caller: Toots Richardson      LE

**Synopsis:** Complete call printed in Workshop.

## HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.



**Comment:** This better than average release has a fine instrumental and a real nice beat with a Mainstream figure. Rating: ☆☆☆☆

**IF YOU JUST WIN ONE TIME —**

**Thunderbird 226**

**Key: C    Tempo: 124    Range: HC Sharp  
Caller: Bob Shiver    LB**

**Synopsis:** (Opener & End) Sides face grand square — circle left — left allemande — promenade (Break) Walk around corner — see saw own — men star right — allemande left — turn partner right — men star left — turn thru at home — left allemande — come back swing — promenade (Figure) Head couples promenade halfway — square thru four hands — right and left thru — veer left — ferris wheel — center four right and left thru — veer to left — veer to right — swing corner — promenade.

**Comment:** A slow moving dance with a figure that according to the dancers was quite satisfactory. The melody line may be a little difficult — it seems to be a vocalist type. Instrumental is Thunderbird good. Rating: ☆☆☆

**SMOOTH TALKIN' BABY — Chinook 053**

**Key: C    Tempo: 128    Range: HC  
Caller: Joe Saltel    LB**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A release that offers smooth execution in the choreography as well as the calling with added voices. The figure is not difficult and is Mainstream. Music is good. An overall nice record. Rating: ☆☆☆

**FOUR LEAF CLOVER — Brahma 602**

**Key: C    Tempo: 130    Range: HE  
Caller: Johnny Walter    LC**

**Synopsis:** (Break) Sides face grand square — circle left — left allemande — swing — promenade (Figure) Head couples square thru four hands — corner do sa do — slide thru — right and left thru — ladies lead Dixie style — make



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an ocean wave — recycle left — square thru two — swing corner — promenade.

**Comment:** Nice to hear an old tune revised. The music is average and has a strong drum beat. The figure is Mainstream. Some words are rushed in the word metering process which seems to make the caller sound rushed in some places. Rating: ☆☆

## GIMME' 3 STEPS — Hi-Hat 5050

**Key:** B Flat **Tempo:** 130 **Range:** HD  
**Caller:** Bronc Wise **LB Flat**

**Synopsis:** (Break) Sides face grand square — circle left — left allemande — promenade

(Figure) Heads square thru four hands — right and left thru — touch a quarter — scoot back — single hinge — fan the top — right and left thru — flutterwheel — slide thru — swing corner — promenade. (Figure Plus Level) Square thru four hands — do sa do — swing thru — boys run right — ferris wheel — centers pass thru — touch a quarter — follow your neighbor — half a spread — swing corner — promenade.

**Comment:** A rock type sound and beat in this release. The figure offers a scoot back, single hinge and fan the top. Interesting words are used. The plus dance offers a follow your

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neighbor and half a spread. Callers take a listen to determine if it's your type.

Rating: ☆☆☆☆

**FIGHTIN' SIDE OF ME — JoPat 211**

**Key: C, C Sharp & D Tempo: 128**

**Range: HB  
LG**

**Caller: Joe Porritt**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A release with words that make a lot of sense. Good rhythm in this tune and the key change makes it all the better. The figure can be danced by all the dancers. The overall reaction was good.

Rating: ☆☆☆☆

**ADELIN — Chinook 051**

**Key: G Tempo: 132**

**Range: HC  
LD**

**Caller: Marlin Hull**

**Synopsis:** (Opener & End) Four ladies chain three quarters — rollaway — circle left — al-lemade corner — weave the ring — do sa do — promenade — (Break) Sides face grand square — four ladies chain — chain back — roll promenade (Figure) One and three star thru — California twirl — right and left thru — pass thru — trade by — swing thru — boys run to right — half tag — trade — roll — pass thru — trade by — swing corner — promenade.

**Comment:** This release offers a tune that some



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callers may have to listen to in order for them to know if they can handle the melody. It offers a slight challenge. The music is good and the figure includes half tag — trade and roll. Marlin does a nice job of calling.

Rating: ☆☆☆☆

### A LITTLE BIT CRAZY — Lore 1203

**Key: G** **Tempo: 130** **Range: HE**

**Caller: Moe Odom** **LE**

**Synopsis:** (Break) Circle left — allemande left — do sa do own — left allemande — weave ring — swing — promenade (Figure) Head two couples square thru four hands — make right hand star — heads star left — turn it once to same two and right and left thru — slide thru — load the boat — find corner swing her — promenade.

**Comment:** An unusual recording that has a little bit of novelty to it. Some callers may have to use "catch breaths" to keep up with the wording. Load the boat is offered in the figure.

Rating: ☆☆☆☆

### MY BUNDLE OF SOUTHERN SUNSHINE — Thunderbird 225

**Key: F** **Tempo: 128** **Range: HD**

**Caller: Chuck Myers** **LD**

**Synopsis:** Complete call printed in Workshop.

**Comment:** It's nice to hear a revision of a popular tune recorded a few years back. The instrumental is very adequate. The figure is standard. Most callers can capably handle it.

Rating: ☆☆☆☆

### AIN'T GOT NOTHING TO LOSE — ESP 502

**Key: E** **Tempo: 130** **Range: HE**

**Caller: Bob Newman** **LE**

**Synopsis:** (Break) Circle left — men star right — left allemande — box the gnat — four ladies promenade inside — home swing — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru —

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boys run — tag the line all the way — face to left — ferris wheel — centers pass thru — swing corner — promenade.

**Comment:** A very rhythmic release with good musical background; a nice job of calling. The figure is Mainstream and well timed and was enjoyed by the dancers.

Rating: ☆☆☆☆

**ANOTHER CHANCE — Petticoat Patter 104**

**Key: G Sharp Tempo: 128**

**Caller: Toots Richardson**

**Range: HE Sharp  
LE**

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Head two couples promenade halfway — down middle square thru four hands — swing thru — boys trade — boys run — bend the line — slide thru — pass thru — trade by — swing — promenade.

**Comment:** A well called release. The music is above average with good piano and guitar instrumentals. The choreography stays in the Mainstream list. Good beat. Rating: ☆☆☆



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### I'M BEGINNING TO FORGET YOU —

**Lazy Eight 15**

**Key: F      Tempo: 128      Range: HC**

**Caller: Marvin Boatwright      LA**

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — ferris wheel — centers pass thru — touch a quarter — scoot back or follow your neighbor — swing corner — promenade.

**Comment:** A nice pleasant sound on the instrumental. The choreography offers enough va-

riety to suit most dancers and uses scoot back and follow your neighbor. Marvin's voice sounds pleasing. Rating: ☆☆☆

### I WILL SHOW YOU THE WAY — Kalox 1271

**Key: E & F Sharp      Tempo: 126**

**Range: HC Sharp**

**LB**

**Caller: Bill Peters**

**Synopsis:** (Break) Four ladies promenade — swing — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — lead to right do sa do — touch a quarter — walk and dodge — partners trade — right and left thru — slide

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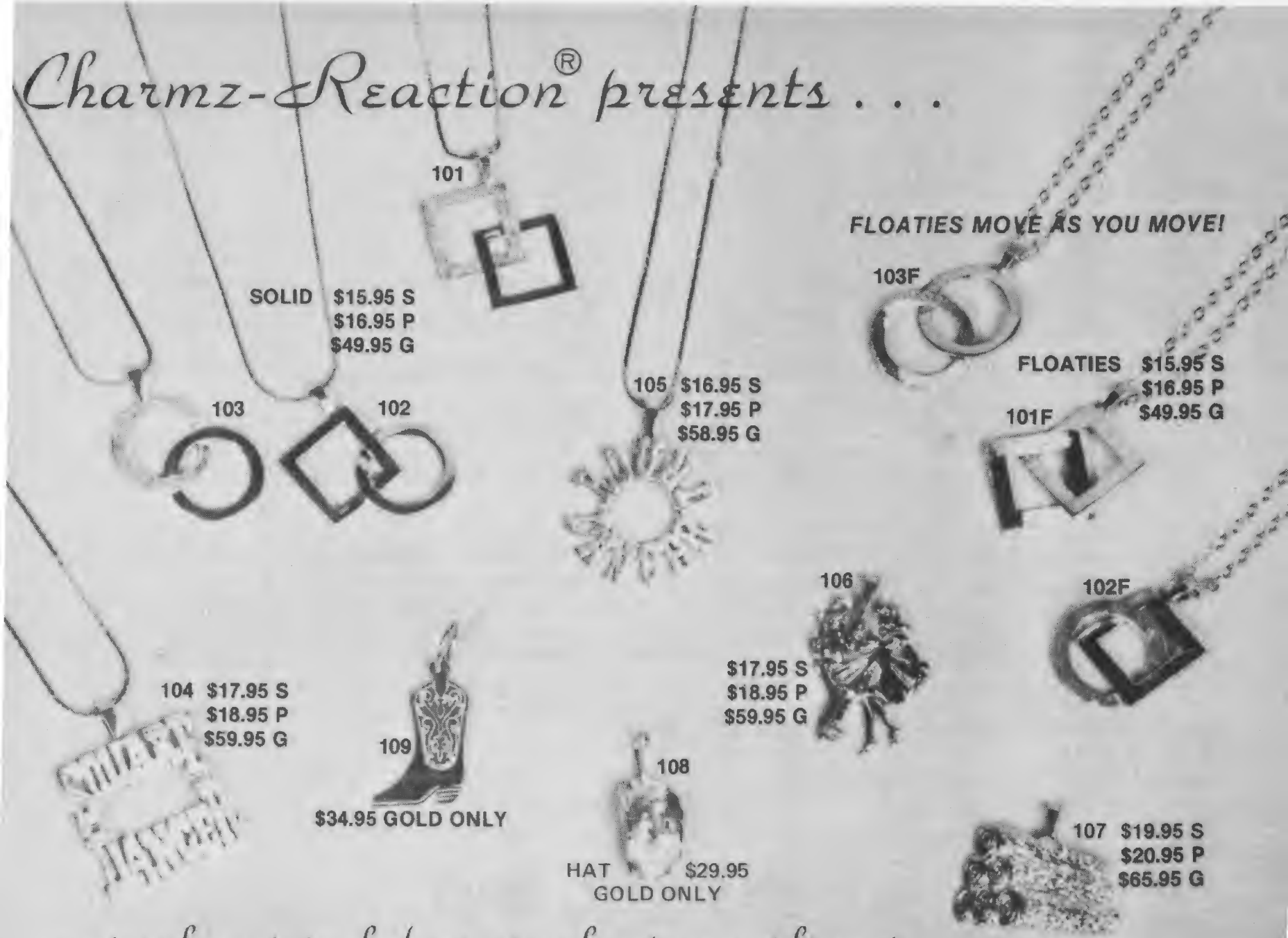
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JP 210 "Blow Up The T.V."  
JP 503 "Sunshine/Moonshine" (Hoedown)

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JP 208 "Friday Night Blues"  
JP 206 "I Feel Better All Over"  
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JP 103 "Selfish"

JP 201 "When You Say Love"  
JP 204 "Gonna Have A Ball"  
JP 106 "Heartbreak Mountain"  
JP 402 "Four In The Morning"  
JP 401 "Tennessee Sunshine"  
JP 101 "Blue Moon Of Kentucky"  
JP 102 "Rhythm Of Rain"  
JP 104 "Someone Like You"  
JP 105 "I Don't Know Why"  
JP 1977 "All I Ever Need Is You"

## HOEDOWNS

JP 501 Jopat/Jolee  
JP 502 Country Cat/City Slicker

## ROUNDS

JP 301 "All Of Me" (Loehrs)  
JP 302 "No Love At All" (Loehrs)



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thru — square thru three hands — swing  
corner — promenade.

**Comment:** A nice melody on this release. The figure is standard and very danceable. Most all groups can handle without problems. Choreography is a bit different. Music is average. Rating: ☆☆☆

## HOEDOWNS

**SHINE-SHINE-SHINE — Thunderbird 524**

**Key:** A Flat **Tempo:** 112

**Music:** The Thunderbirds — Guitar, Bass, Drums, Steel Guitar

**MYSTERY TRAIN —** Flip side to Shine Shine Shine

**Key:** E Flat

**Tempo:** 120

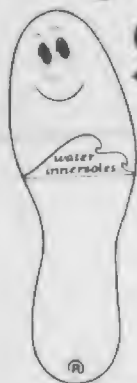
**Music:** The Thunderbirds — Guitar, Steel Guitar, Bass, Drums.

**Comment:** These hoedowns offer fine instrumentalists, occasionally featuring a steel guitar. The music is well recorded and carries a melody line. Tempo may have to be increased. Shine is suggested for clogging.

Rating: ☆☆☆

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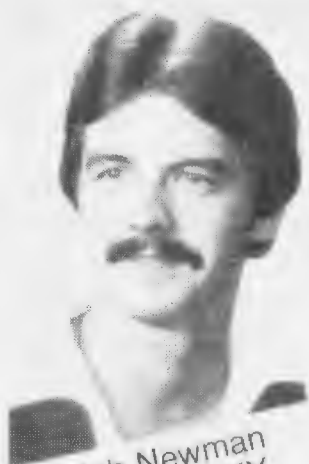


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ESP 203 I Think About Your Love by Elmer & Paul  
ESP 307 Ain't It Been Love by Paul  
ESP 306 I Never Knew The Devil's Eyes Were Blue by Paul  
ESP 110 Baby Makes Her Bluejeans Talk by Elmer  
ESP 108 The Man With The Golden Thumb by Elmer  
ESP 109 Rollin' In My Sweet Babies Arms by Elmer  
(with harmony by Tony Oxendine of Ranch House Records)  
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ESP 306 I Never Knew The Devil's Eyes Were Blue by Paul  
ESP 501 Ease The Fever by Bob  
ESP 502 Ain't Got Nothing To Lose by Bob  
ESP 101 Midnight Rodeo by Elmer  
ESP 102 Just Send Me One by Elmer  
ESP 103 Slow Hand by Elmer  
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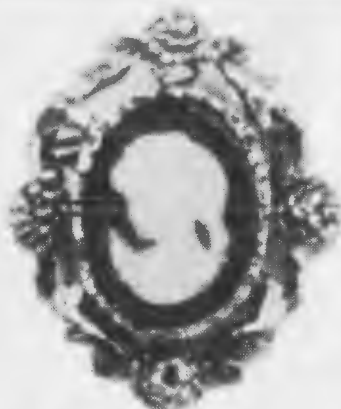
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| Boxcar Blues — C. Marlow .....                             | G&W | 605   |
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| Even The Nights Are Better —<br>R. Libby .....             | RBS | 1269  |
| Gate Of Love — S. Duck .....                               | RWH | 106   |
| Gonna Take My Angel Out Tonight —<br>J. Davis .....        | DR  | 2     |
| Headin' For A Heartache — R. Trout .....                   | RB  | 284   |
| Hey Baby — N. Bliss &<br>T. Richardson .....               | BS  | 2184  |
| I'm Already Blue — E. Millan .....                         | MR  | 20    |
| Just Enough Love For One Woman —<br>B. Allison .....       | ED  | 401   |
| Late Nite Lovin' Man — J. Bradley .....                    | ED  | 103   |
| Lin' In These Troubled Times —<br>D. Poling .....          | ED  | 203   |
| Lonely Heart In Town —<br>D. Saunders .....                | RWH | 102   |
| Love's Found You and Me<br>— L. Swain .....                | LS  | 102   |
| Love's Found You and Me<br>— T. Ray .....                  | DE  | 5     |
| Mountain Music — D. Jones .....                            | TOP | 25304 |
| Mountain Of Love — D. Waibel .....                         | RWH | 103   |
| Paloma Blanca — J. Barnes .....                            | OC  | 1     |
| Small, Small World — R. Mann .....                         | PR  | 1058  |
| Showtime Down In Tennessee —<br>D. Williamson .....        | RB  | 285   |
| Take Me To The Country —<br>L. Swain .....                 | LS  | 103   |
| Texas Fiddle Song — T. Perry .....                         | HH  | 5051  |
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## SALLY LET YOUR BANGS HANG DOWN — Thunderbird 525

Key: C Tempo: 128  
Music: The Thunderbirds — Drums, Guitar, Pi-  
ano, Banjo

## LITTLE RIVER TRAIN — Flip side to Sally Let Your Bangs Hang Down

Key: C Tempo: 124  
Music: The Thunderbirds — Drums, Piano,  
Banjo, Guitar

Comment: Music is well played. A piano lead in  
some places is interesting on this set of hoe-  
downs. The "Little River Train" side is rather

like a jam session with little or no melody.  
Rating: ☆☆☆

## UPTOWN — JoPat 504

Key: C Tempo: 130  
Music: The Patters — Guitar, Bass, Banjo, Har-  
monica

## DOWNTOWN — Flip side to Uptown

Key: G Tempo: 130  
Music: The Patters — Guitar-Bass-Harmonica,  
Banjo

Comment: Two hoedowns with a tremendously  
great feel on rhythm. The Downtown side is a

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B-305-B Sweet Mable Mixer Mixer by  
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Billy  
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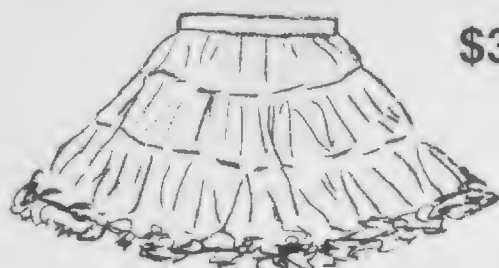
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C-001 Calendar Girl by Bill Crowson

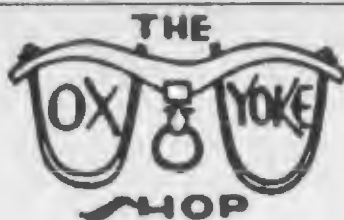
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## FLIP HOEDOWN

**SUPER SLAB — Hi-Hat 647**

**Key: A**

**Tempo: 130**

**Caller: Bronc Wise**

**Comment:** A strictly rhythm patter record. Little melody. Plenty of dance movements in the Mainstream level, and a variety of hash. Well done — a good home practice record.

Rating: ☆☆☆☆

## NATIONAL FOLK DANCE REPORT

Public Law 97-188 designating the square dance as the National Folk Dance of the United States expires December 31, 1983. To make this law permanent, Congressmen Mineta and Panetta introduced Bill #6912. This bill would become effective January 1, 1984. It is hoped that action will be taken on the bill by the 97th Congress which convenes November 29, 1982. For information, write: George and Ann Holser, 226 Coronado Drive, Aptos, California 95003.

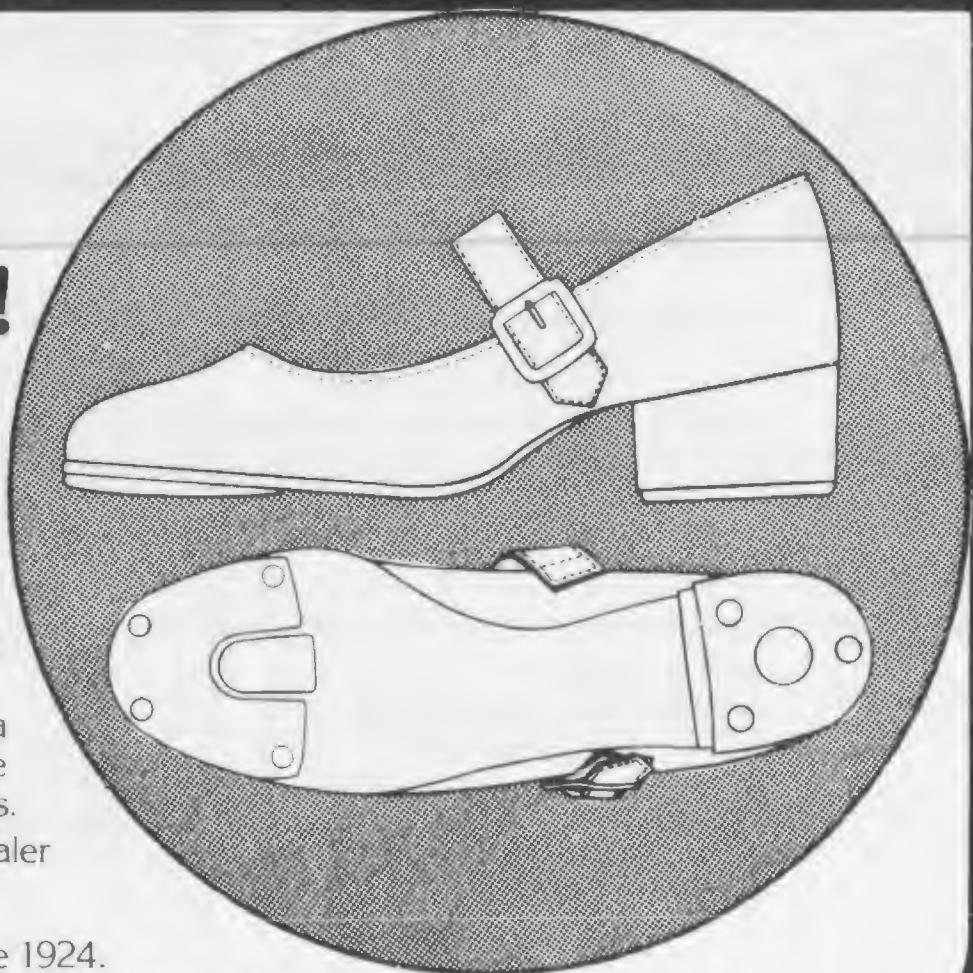
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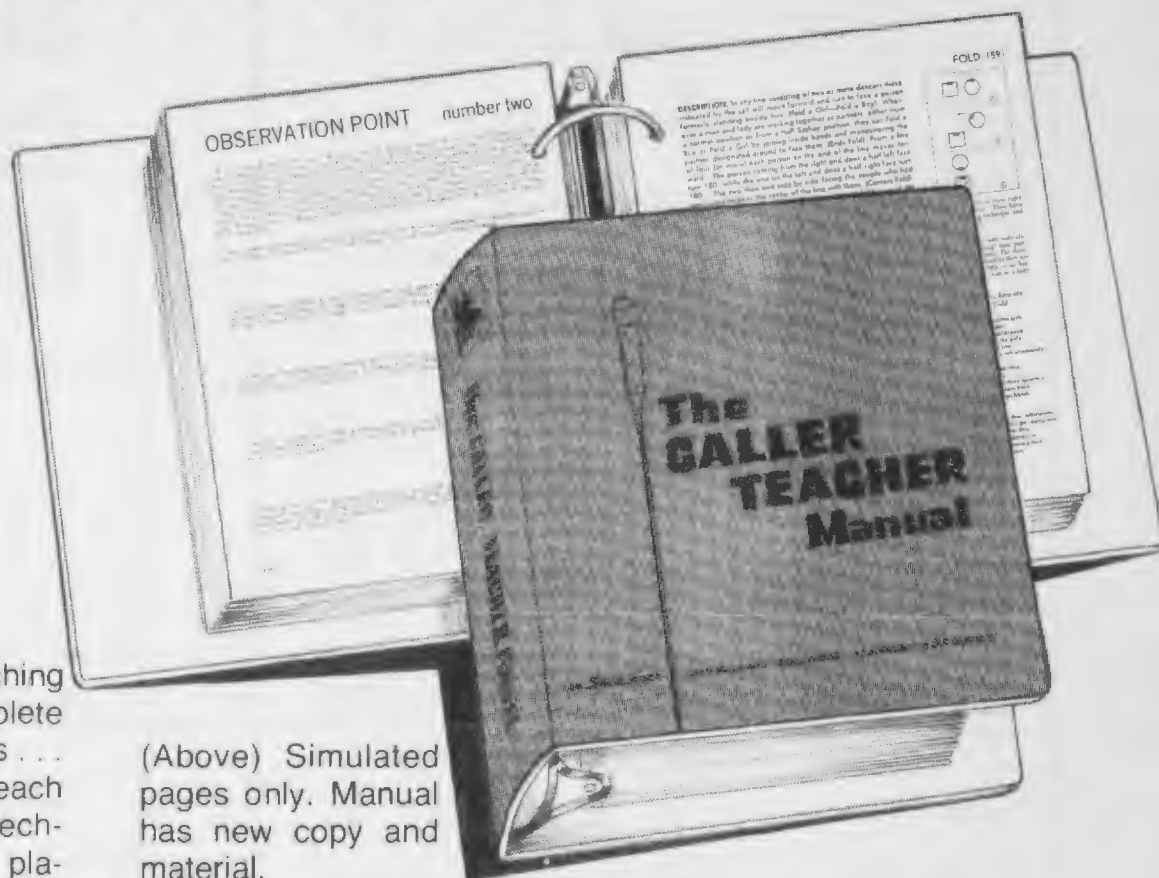


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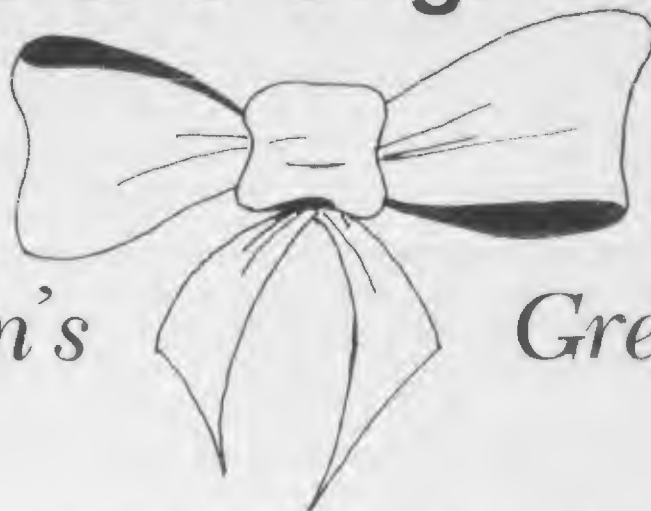
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107



101



104



106

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Jan. 13-15 — 6th January Jubilee, Philadelphia Centre Hotel, Philadelphia, PA — 9804 Dubarry St., Glenn Dale, MD 20769

Jan. 14-15 — 5th Annual Midwinter Jamboree, DeGray State Park, Arkadelphia, AR

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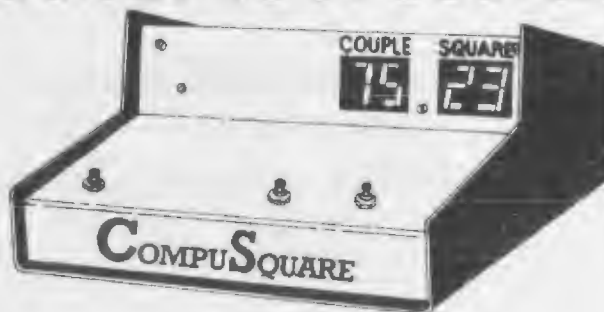
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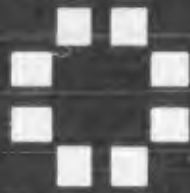
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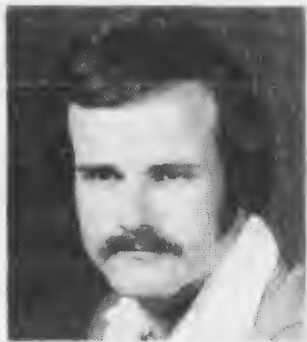




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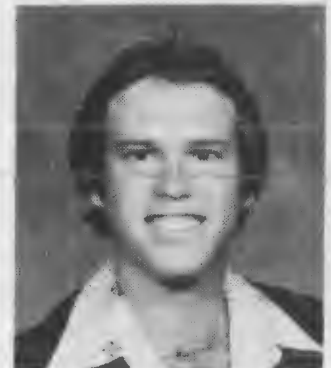
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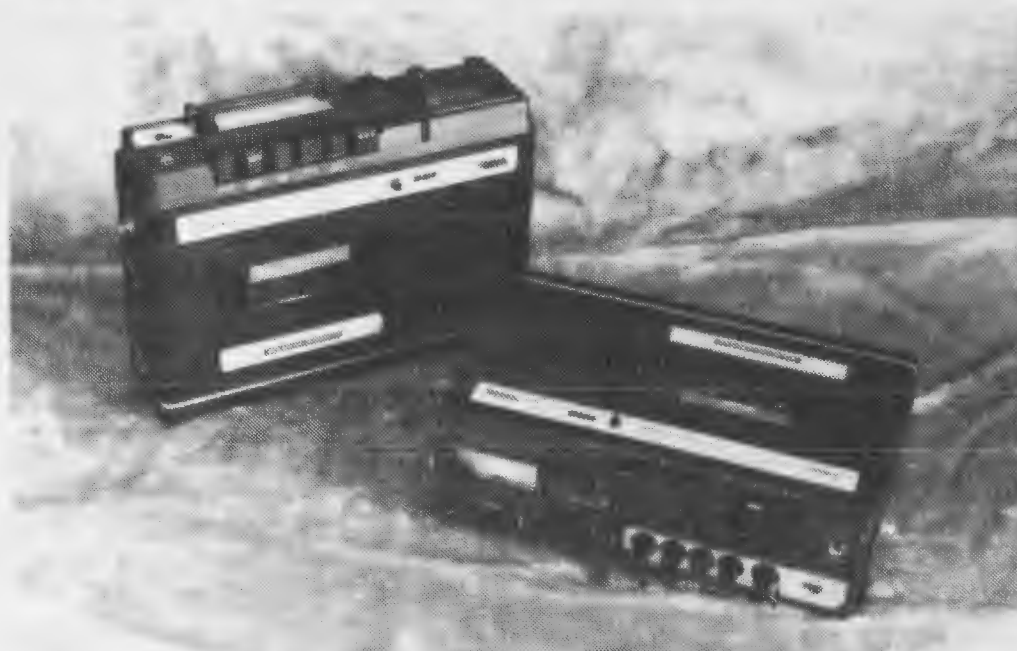
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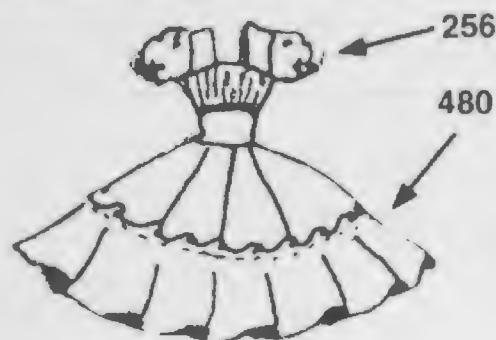


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| <p>11/82, p. 32<br/> <b>Thompson, Jan</b> (Let the Kids Dance) 9/82, p. 29<br/> <b>Thorbjornson, Torgy</b> (Thank You — Overlooked) 11/82, p. 32<br/> <b>Timing (D)</b> 3/82, p. 24<br/> <b>Tips for Wheelchairers</b> (Phyllis and Charlie Plimpton) 3/82, p. 27<br/> <b>Tools for Calling</b> 3/82, p. 18<br/> <b>Toward An Enjoyable S/D Future (D)</b> 6/82, p. 19<br/> <b>Track to a Diamond (EN)</b> 1/82, p. 26; (CQS) 10/82, p. 27; (TGL) 10/82, p. 28<br/> <b>Traditional Treasury</b> (Ed Butenhof)<br/>             1/28, p. 30 Jack's Mixer; Three Sea Captains<br/>             2/82, p. 30 Butterfly Promenade; Ann and Ken Are Wed<br/>             3/82, p. 42 Krauses' Birds of A Feather<br/>             4/82, p. 34 The Fireman's Dance; The Tempest<br/>             5/82, p. 38 Halfway 'Round; Roger's Dance<br/>             6/82, p. 36 New York Quadrille; Stepney Quadrille<br/>             7/82, p. 30 Planning and Carrying Out Traditional Dances<br/>             9/82, p. 30 "Good Morning" Book<br/>             10/82, p. 26 Do Sa Do and Face the Sides; Duck Thru and Swing<br/>             11/82, p. 34 Lady Go 'Round and Gent Fall Thru<br/>             12/82, p. 24 Turn Ol' Adam<br/> <b>Tray, Hal R.</b> (What Is a Square Dancer?) (VS) 2/82, p. 18<br/> <b>Trimmer, Gene</b> (Spin Chain Thru) (W) 8/82, p. 45; (Half Tag) (W) 12/82, p. 41<br/> <b>Triple Scoot (SL)</b> 1/82, p. 38<br/> <b>Turn the Action (EN)</b> 6/82, p. 29</p> | <p><b>Variety in Choreography</b> (Jerry Schatzer) (CN) 1/82, p. 33<br/> <b>Variety in Square Dancing</b> 11/82, p. 17<br/> <b>Visitations</b> 10/82, p. 30<br/> <b>Visual Outreach</b> 11/82, p. 8<br/> <b>Visual Side of Square Dancing</b> 11/82, p. 6<br/> <b>Walters, Marcia</b> (Dedication S/D Style) 11/82, p. 33<br/> <b>Ward, Lloyd and Elise</b> (Lead with Good Manners) (RM) 7/82, p. 31<br/> <b>Warner, Bev</b> (Decorate With Flowers) 4/82, p. 45<br/> <b>What a Difference a Setup Makes</b> (TGL) 6/82, p. 32<br/> <b>What Are They Dancing?</b> 1/82, p. 16<br/> <b>What Do You Do When the Square Breaks Down?</b> (D) 7/82, p. 17<br/> <b>What Is A Square Dancer?</b> (Hal R. Tray) (VS) 2/82, p. 18<br/> <b>What's Your Phrase Level, Pilgrim?</b> (Hal Rice) (CN) 4/82, p. 37<br/> <b>Wheelin' and Dealin' Wheelchair Square Dancing</b> (Mary Jenkins) 9/82, p. 16<br/> <b>Where Do We Dance?</b> 11/82, p. 32<br/> <b>White, Marvin and Kay</b> (PRD) 5/82, p. 40<br/> <b>Who Me?</b> (Will Mills) (CN) 5/82, p. 42<br/> <b>Whole Experience, The</b> (Ralph Hay) (CN) 6/82, p. 41<br/> <b>Wills, Vic</b> (Dancer Relation) 10/82, p. 29<br/> <b>With Confidence (EN)</b> 10/82, p. 23<br/> <b>Wolcott, Hap and A.J.</b> (Directed at Non-Roundancers) (RM) 3/82, p. 43<br/> <b>Wolfson, Chuck &amp; Honey</b> (Square Dancers Invade Washington, D.C.) 8/82, p. 94<br/> <b>Z-Coordinate (EN)</b> 2/82, p. 37<br/> <b>Zing (CQS)</b> 10/82, p. 27; (TGL) 10/82, p. 28</p> |
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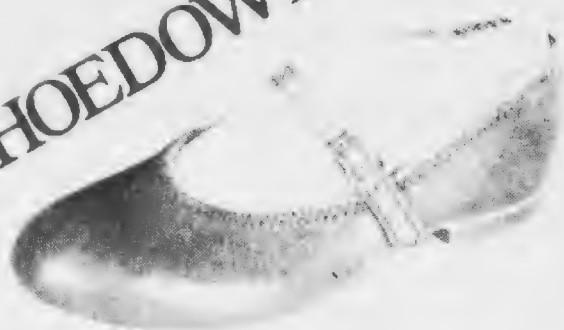
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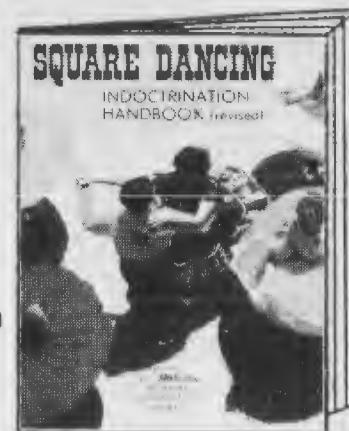


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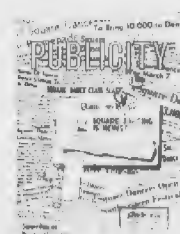
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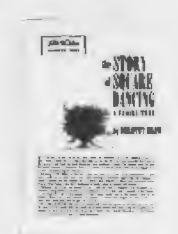
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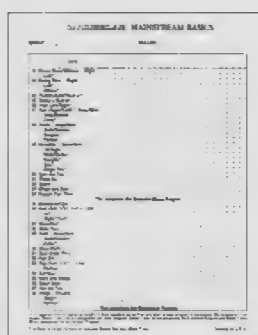
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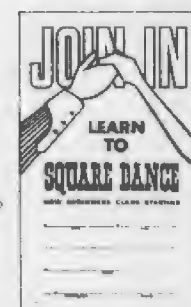
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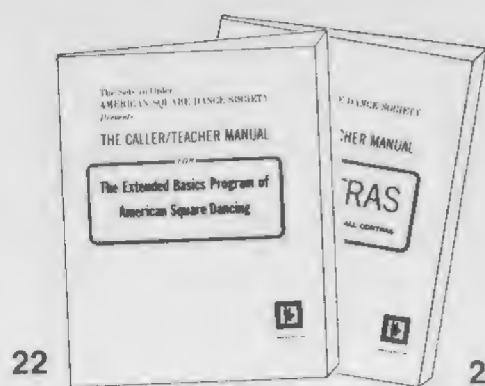
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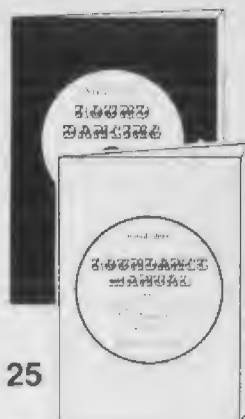
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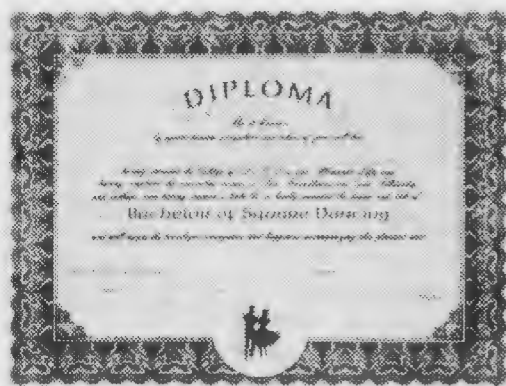


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**NATIONAL**, continued from page 40  
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**Camby, Oregon 97013**



# SOUND BY HILTON

## The Micro 75A



### NEW STYLING

The Micro-75A is truly handsome! Charcoal case with chrome trim, jet black chassis with sparkling white lettering, gleaming iridescent mylar control panel.

Convenient to set up and operate — remove the lid and it's ready to use. Slanted front panel puts controls at the most comfortable angle for operation.

### ADDED FEATURES

The Micro-75A will play your 78 RPM golden oldies! Separate tape jacks have been added to the front panel to permit stereo taping, voice on one track and music on the other.

### HILTON SOUND QUALITY AND DEPENDABILITY

Sound by Hilton is recognized everywhere as the finest in the square dance field. The Micro-75A sound system is backed by the Hilton guarantee of satisfaction or your money back, and by our two-year warranty against equipment failure.

### LIGHT WEIGHT AND COMPACT SIZE

Carrying weight is only 13 pounds. Overall dimensions including spring feet and handle 5¼ by 13 by 15½ inches.

For full information write or phone:

## HILTON AUDIO PRODUCTS

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